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A LESSON FROM GERMAN THOROUGH-NESS

In years gone by one of the first questions that was asked about a teacher was:
"Is he thorough?" Somehow we don't hear that question so frequently nowadays, and it sometimes occurs to us that with all of our improved ideas and new-fangled methods there is occasionally a failure to apply them with

the thoroughness that their creators intended. The one great attribute of German musical instruction has been thoroughness. Thoroughness came before everything else. It is a national German trait. It is seen in all lines of Teutonic endeavor; science, art. literature, drama, navigation, war, architecture, and music. The German carries thoroughness to a superlative extreme. When Germans come to this country they stand aghast at the temporary aspects of our frame buildings. They think of their own towns and cities, such as Nüremburg. Salzberg, Munich, Rotenburg, Würzburg, Frankfurt, and Cologne, where the very houses seem to defy Time itself. True, the little old buildings seem to lean upon each other's shoulders in a most ludicrous and intoxicated manner, looking a little tired and worse for wear, but there they stand staunch and firm, just as their makers intended they should stand when they put them together centuries ago.

The German never builds for the present. Every additional structural step is but a continuation of the firm foundation. The matter of instruction in notation, intervals and time is classed by the German under the head of "Theorie." In all good German schools this is continued until everything that there is to know about the subject is taught to the child, and the teacher assures himself at every step that there can be no possible misunderstanding of the meaning of terms nor misapplication of the proper names. The foundations of keyboard technique are laid in a similar manner. There is no hurrying, no attempt to make short cuts. The principles before he is permitted to go ahead. He

must above all things be thorough.

It may be true that the strife for thoroughness in Germany has led to conventionality and inelasticity in the artistic results in some instances. Grieg lamented deeply what he termed the restrictions of German educational methods. Grieg, however, confounded the artistic aim with the educational method. Is it not better to have German thoroughness than the superficiality which in some instances has brought teachers to ridicule in this country?

American teachers have in most cases learned the lesson of German thoroughness, and at the same time have been able to throw off the dead weight of convention and useless tradition. They apply German methods with more elasticity, more originality, more initiative, more sympathy with the purposes of other musical nations. This is the reason why Americans have become so successful as teachers in some German cities. They have the artistic spirit of the German innovators, such as Raff, Kullak, Deppe, Breitkoff, combined with the "horse sense" which prevents them from going to needless or dangerous extremes.

"PULLING UP MUSICAL WEEDS"

West writes us: "Ragtime is the popular music here, and they can't see why it isn't the very best thing." Of course they can't see. They will have to be shown, and they will have to be shown many times. They may never see, but the aural eyes of their children will be

opened. There is nothing wrong in ragtime. The word itself simply refers to a kind of syncopation. A part of one of the most popular pieces of Brahms (the Hungarian dance, No. 4) is practically in "rag-time," but it is artistically and beautifully written.

What musical people are trying to do away with is music of a coarse or vulgar nature, or music that is so empty or so morbidly sentimental that it has little or no value. The way to get rid of these musical weeds is not to conduct a campaign of abuse against them. If you try such a campaign you are liable to be regarded with either pity or amusement. The only way is to take some fine "popular classics" and master them thoroughly, so that they will com-mand attention, and then let the public gradually become accustomed to the better music. The public is not long in "holding fast to that which is good." Of course, if you happen to be placed by circumstances in a community where songs with positively indecent or suggestive words are demanded, and where the sole musical desire seems to be to listen to a pandemonium of jangling sounds with little meaning, you will find that your efforts to pull up such weeds will be about as fruitless as an attempt to remove the sage brush from the almost boundless Western prairies. To continue the metaphor, however, it is well to remember that where only the sage brush grew years ago has been made a fertile paradise by proper irrigation, and as musical culture sprezds, as it inevitably will, the difficulty in pulling up the weeds will gradually disappear.

SUPER-SENSITIVE-NESS AND MUSICAL SUCCESS

ALL art workers seem to be more or less afflicted with supersensitiveness. The necessity for intense concentration, the hours of practice required in securing technical skill, the differences of purpose, as well as the artistic nature lead many musicians to a kind of social exile. If an audience fails to appreci-

ate their work they resort to tears or melancholy. a patron makes some necessary remark they translate it into a harsh criticism. The father who is spending money that has cost him much energy to earn feels that he is entitled to know certain things about his child's musical progress. He asks some leading questions and the teacher often construes these questions into deliberate and insolent attacks upon her methods. Oh! if that teacher could only have a few hours' business experience and learn of the searching inquisition which the good business man continually applies to every commercial proposi-

One of our friends in the hindrance to the musician. It will steal friends and confidence. It will rob you of one of the greatest benefits an artist can have—the benefit of honest criticism. Even though you are convinced that a criticism is unjust you will not be injured by considering it. Perhaps you are not absolutely right. Perhaps there may be room for improvement in your work. Even when you are sure that a deliberate insult was intended it is well to remember the stoic philosophy of Epictetus, who says in the "En-chiridion:" "Remember that it is not he who reviles you or strikes you who insults you, but it is your opinion about these things as being insulting. When the man irritates you, you must know that it is your own opinion that has insulted you." Epictetus meant that unless your personal ideals are so low that you can harbor an insult you will hold vourself above it.

> ANOTHER RECORD BROKEN

Nor satisfied with breaking the records for Polar discovery, aeroplane flight and submarine navigation, we have also been after the long-distance piano championship, and, to the everlasting glory of the Stars and Stripes, we have won, A newspaper report teils us a young gentleman in the Middle West played thirty-six

hours continuously, and thus won the piano championship of the world. Let us hope that there were competent judges present with stop watches and speedometers to register just exactly how many feet, yards, furlongs and miles our champion's fingers traveled, so that this astonishing world record may not be doubted. The account does not state the attitude of the neighbors or the casualties.

Just why the young gentleman should aspire to do anything so idiotic and absolutely useless as playing upon the piano for thirty-six hours the newspaper does not state, but no doubt he was inspired by a patriotism beyond our comprehens on and imagination. He might just as well have taken a stick and beaten upon a tomtom for the same length of time. In fact we have heard that in some Oriental country there is a punishment which obliges the culprit to play continuously upon the what-you-may-call-it until he drops from exhaustion. But, since the champion pianist has afforded us an opportunity to get in a word to the great ETUDE audience against the absurdity of abnormally long practice he has probably served a more serious purpose than merely that of making a freak or human piano-player of himself.

Although the champion pianist fitted himself to play nearly ten times as long as the average great pianist practices in a day, his name is absolutely unknown to the great world of music, and will probably remain unknown as long as he consents to sit in front of the ing any genuine effort to improve himself musically. He is in the same class as the mill horse continually going around in a circle—working hard, but never getting ahead. In the April, May and June issues of THE ETUDE we published a very remarkable series of "Practice Rules" and suggestions for practice from tion that arises. Supersensitiveness is always a great some of the most famous artists, virtuosos and teachers

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JOSEPH SMITH

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No less an authority than Mr. W. J. Henderson, in a review appearing in the New York Sun, declares: "The Sun's musical observer is prepared to say that this author's Voice and Song' is the best declares: The sum simuscan observe is prepared to say that this action is rolled and bong is the vest words school he has ever seen. It is not an original work, but is a compilation of all that is best in former treatises. Mr. S nith appears to be thoroughly acquainted with the writings of all the eminent masters, and he has a happ/ faculty of picking out the most salient ideas from each. He has set forth in a clear, logical and uncommonly practical manner the principles of singing, and has given the most satisfying logical and tracommonly practical manner the principles of singing, and has given the most satisfying directions for instruction and practice. The exercises and studies in the book are admirable. In short, this is just the sort of work for which most teachers of singing have been looking.

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THE ETUDE

of our country. In no instance did any contributor to DIGEST OF EUROPEAN MUSICAL OPINION. this valuable collection of pedagogical information even suggest that the pupil practice more than four hours

Practice depends for its quality upon mental attitude; that is, attention and concentration. You must think the thing right, and if you don't think it right you may practice until the day of doom only to find that you have been chasing failure all the time. One hour of well-directed, intense, intelligent practice is better than thirty-six hours of absurd jingling on the keyboard. Great virtuosos have repeatedly told the editor that after a few hours of the right kind of practice thy are virtually exhausted from the mental effort Mischa Elman, the young violin virtuoso, told us in the April issue of The Etupe that he rarely practices more than two hours a day while on tour. Mischa Elman was doubtless born with the remarkable gift of seeing things musically right and hearing how they should sound before they are played. This means musical imagination, and, after all, is the greatest factor in the musician's success. Was it not Leschetizky who in four hours' practice a day one would never do it in

CAN MUSIC BE DEFINED?

THERE is probably no musician who has not tried to define music. The editorial offices of THE ETUDE are frequently in receipt of articles which go into the subject with varying degrees of interest. They practically always get returned, because the business of THE ETUDE is not to define music so much as to define practical methods of making music. Nevertheless, the subject is one of great interest to musicians, and has excited the imagination of many great thinkers and philosophers. Most of them say what music does rather than what it below from a new musical encyclopedia compiled by Dr. Ralph Dunstan. The work was reviewed recently in these columns, and is an exceedingly excellent one. The following are the definitions given

"The art of the beautiful and pleasing."-Quintillian. "The artistic union of inarticulate sounds and rhythm."

"The universal language which, when all other lan-

guages were confounded, the confusion of Babel left unconfounded."—Prof. Wilson, "Miraculous rhetoric! excelling eloquence!"-Izaac Walton

"A kind of inarticulate, unfathomable speech, which leads us on to the edge of the infinite."—Carlyle. "The mysterious language of a remote spiritual

"All deep thought is music."-Carlyle

"The harbinger of eternal melody."-Mozart

"Next to theology."-Luther,

"The highest of all science."-Back.

"The fine art which more than any other ministers to human welfare."-Herbert Shencer The worth of art appears most eminent in music."-

"What passion cannot music raise and quell?"-

"Exalts each joy, allays each grief."-Armstron "Thou Queen of Heaven, care-charming spell!"-

"The medicine of the breaking heart."—Hunt.
"The sweet companion of labor."—Sir J. Lubbock. 'A genuine and natural source of delight"-Sir I.

"The chief recreation of tired humanity."-Kay, "Of all delights, the most exquisite."-Dr. Tulloch.

"Has the power of making heaven descend to earth."

The voice of liberty."-W. S. Walker, 'The sacred emblem of Truth, Peace and Order "-E. Smith (1707),

By man than comes of music."-Browning. "The seed of many virtues is in such hearts as are devoted to music."—Lather.

"One of the most forcible instruments for training, for arousing and for governing the mind and the spirit

"Rouses the soul to fearless deeds of daring and

Nor is not moved with any concord of sweet sounds, Is fit for treasons, stratagems and spoils,

-Shakesbeare

THE ETUDE

BY ARTHUR ELSON

GREAT poets have always proven a fruitful source of inspiration for great composers. The results are found in all branches of music, instrumental as well as vocal. The former, taking Shakespeare alone, will include such classics as Mendelssohn's "Mid-summer Night's Dream" music, the "Macbeth" of Strauss, the "King Lear" and "Romeo and Juliet" of Berlioz, and Tschaikowsky's overture to the latter play.

Operas must of necessity draw their subjects from the great masterpieces of literature, but songs depend even more intimately on poetry. The presence of great lyric poets in any country will be sure to result in a flourishing school of national song. In Germany the works of Goethe, Heine, Rückert, Chamisso and others brought about the songs of Schubert, Schumann, Franz and their followers. It is stated that Heine's eight-line poem, "Du bist wie eine Blume," has been set by nearly four hundred different composers.

In the Musikalisches Wochenblatt Ernst Challier gives statistics on the relative popularity of the poets with the different song writers. In 63 Beethoven songs, with poets' names given, 11 are taken from Goethe. Schubert, Schumann and Weber are outside the alphabetical limit, and will appear later. Franz gives Heine 61 settings in 250 songs, with Osterwald as second choice at 48 settings. Liszt's favorites were Goethe, Heine, Victor Hugo and Scheffel. The poets of Mozart's songs are little known now, though Goethe is re-sponsible for "Das Veilchen." Brahms set words rom 43 different poets, with Daumer and Tieck slightly favored over the others. Lassen, too, had no especial favorite, choosing Cornelius 14 times, and Eichendorff 13 times in 368 songs. Jensen often drew from one author for a set of six songs, his favorites being Heyse, Geibel and Scheffel. Loewe, master of the ballad form, favored Goethe decidedly, while Mendelssohn was wholly impartial in his

REMUNERATING COMPOSERS.

In the Signale Alexander Siloti has been indulging in a spirited debate on the question of the remuneration of composers. It seems that these gentlemen are entitled by German law to some share in the proceeds of performance, and do not have full royalty. Siloti would make the publishers pay royalty on all copies of a work, and leave the gate receipts of concerts entirely for the performer, or at least let him get all he can of them.

A German advocate, by name Roesch, took up the cudgels in favor of the law, and alluded to Siloti as a foreigner from a barbarous country. Hereupon Siloti retorted by stating that the composers of his beloved land (Russia) were showing more inspiration and originality than the Germans, while the latter seemed content in some cases to plagiarize from the Russians; in fact, he used a still stronger word. It is a very pretty quarrel as it stands, but let us hope that the German composers will retain every advantage that they have, and even receive others that they know not of,

The German Society of Composers has done much good, and is striving to do more. Composition rights now last for fifty years, thanks to its efforts. Holland, too, is progressing, and has just subscribed to the Berne Convention rules. Hitherto Holland has been captured solely by the Dutch in the matter of composer's royalties, but now foreigners may also collect. If Mozart and Schubert had enjoyed the benefit of such laws there would have been no lack of cakes and ale for them, and they would have lived happily ever afterward.

French composers have been well protected in the large forms. Some five years ago, however, the question of rights in small works was brought up by Paul Henrion. While eating at a café he heard the band of the establishment play two of his own waltzes, which the patrons of the house applauded heartily. When the waiter brought the inevitable check Henrion refused to pay, saying that the café management owed him something because of the public performance of his dances. If memory serves, he won the resulting lawsuit.

struggles with poverty, in which the traditional wolf is kept away from the front door by the drudgery of teaching or by performance that interrupts the creative work. When the composer dies his children are usually thrown on their own resources, and fare none too well. Even now, in England, a public subscription and testimonial is being arranged in aid of the daughter of Joseph Hatton.

MAGNIFYING TONES.

The auxetophone, recently described in the Signale. is not entirely new, but was invented some years ago by Charles A. Parsons, of steam turbine fame. It may be applied to any stringed instrument, where it gives the tones several times their ordinary strength. Compressed air is the motive power, and as in the siren, a series of rapidly recurring puffs create the tone. A mental staff is fastened to the bridge of the instrument, and the vibrations carried to a metal tongue, which is thus set in motion too It is this tongue that releases the puffs of air as it vibrates. The air then goes through a conical tube with a bell at the end.

The tone is at least five times as loud as usual. and is richer in quality. Three years ago, at an exhibition given to musicians in London, the invention proved itself well adapted to the double-bass. It has since been tried in actual orchestral work by Henry J. Wood, who found that it could replace three or four men. The tone produced on the smaller instruments at the exhibition was too

The auxetophone, with minor improvements, has now been successfully employed with the 'cello, as well as the sound reproduction machines. It is also useful in connection with the harp, where three or four may be placed on the frame, or a single one near the lower strings. The outfit is somewhat costly, and there is much prejudice against mechanical devices in music, but the reviewer (H. W. Dr. ber) considers that this one must certainly be taken

MUSICAL NOVELTIES.

The crop of musical novelties may be reported as of 100 per cent, condition. It has been stated that Goldmark has started a new opera, with libretto from Eugen Madach's "Tragödie des Menschen Hugo Kaun has about finished a new symphony, which will be heard in Chicago. Josef Haas, Reppris pupil, has completed a suite and other organ music. Weingartner has written some dainty Japanese songs. Among others who have published songs recently are Scheinpflug, Wetzler, Karg-Ehlert, Schoeck, Reger, Blech and Noren. Reger has published a string quartet, Op. 109, while Noren has issued a violin sonata. Hans Sommer has produced a "Lied der reitenden Artillerie," for male chorus and orchestra. Kunkel has completed a three-act opera, "Sigurd Ring."

Russian novelties include a string quartet by Ratchinsky and a piano trio by Taneieff. Balakireff's second symphony is winning much favor. Tor Aulin, the great Swedish violinist, has produced a very successful "Midsommar Dans" for violin and piano. The Hungarian composer, Erwin Landvai, is setting Hauptmann's "Elga" as an opera. Buda pest celebrated the sixtieth birthday of Count Geza Zichy. A pupil of Liszt, he became famous as a onearmed pianist. His compositions include the operas "Alar" and "Meister Roland," and the choral work "Dolores.

Among French composers, Fauré is at work on the opera "Penelope." Camille Erlanger com-posed the impressive "Fête des Vendanges" for Bordeaux. D'Indy has published a suite from Médée. Bourgault-Ducoudray's "Jeanne la Patrie" was sung by six hundred voices at Nancy. At Malines, Jos. Denyn has started his season's carillon work, the chimes consisting of four octaves, nearly all chromatic. At Vichy, the ballet "La Cabrettaire, by Versepuy, proved lively and interesting: but it would seem as if anything from Vichy should be

In Italy, Perosi's Mass for Leon III is highly The operatic list includes Coronaro's "Bertoldo," Camesasca's "Speranza," Fino's "Corn Festival," Mascagni's "Isabeau" (a love story), Roggaro's "Chant du Cygne" and Alfano's "Resurrec-While this was an extreme case, all fair-minded have been found. Camussi is to set Mendes "Albert protection. At the best their lives are usually long rumor that Boito has finished his "Nero."



THE EDUCATIONAL INFLUENCE OF THE OPERA

By HENRY T. FINCK

highest form of educational music is the string quartet, and next follows the orchestra, and with these the educational influences of music cease. It becomes an emotional entertainment or a fashionable pleasure."

Such was the verdict pronounced by the Chicago Tribune on Oscar Hammerstein's project of giving a season of what he called "educational opera" in New York. Just what that astute manager means by "educational opera" I have never been able to find out clearly. I guess, however, that his idea was that by accustoming people to listening to fairly good performances of great operas at low prices he would find it easier, later in the season, to lure them to his highpriced performances of the same operas by the world's great singers. As the French say, l'appétit vient en mangeant. Most people do not know that they are hungry for opera till they have begun to eat. A clever caterer can then tempt them to try dish after dish till they become epicures, willing to pay almost any price for choice "delicatessen."

OPERATIC DELICATESSEN.

cited, these operatic "delicatessen"

"educational." Another Chica-

goan, Mr. Frederick Stock, the

excellent conductor of the con-

certs given by the Theodore

Thomas Orchestra, has also ex-

pressed the opinion that chamber

music and the symphony are im-

mensely more educational than opera. He thinks that a great

wave, a real tidal wave, of music

is sweeping over the United States,

but that the progress of this wave

is being unfortunately retarded by

three things: (1) The prevalence

of program music; (2) the craze

sizing of the educational value of

While I have never had the

pleasure of attending one of the

concerts presided over by Mr. Stock, I have referred to him as

an excellent conductor because

Paderewski, Maud Powell and

other great artists have spoken to me of his ad-

mirable qualities as musician and leader. His ideas

on educational music, on the other hand, seem to

me utterly wrong. In my opinion, the things he

condemns are the very factors most helpful in the

task of educating the masses up to an appreciation

VALUE OF MENTAL PICTURES.

Program music has undoubtedly, in not a few cases.

gone too far. The masses are taught, in the words of

Mr. Stock, "to look for tonal scenes and not to the true

nature and functions of music. Music is lost sight of

in the quest of scenery." That may be so in some

cases; but we must remember that it is that very "quest

of scenery" which has given many thousands their first

real acquaintance with music, by teaching them to focus

their attention on the details of the composition they

Expert musicians, who easily follow every detail in

the pattern of a piece, are apt to forget that the un-

them a piece of music, as it moves on from bar to bar,

seems almost or quite as vague and meaningless as the

motions of the ocean from wave to wave. But explain

to them what scene or story the composition illustrates

and they will try to follow the progress of the music

attentively; which arousing of the attention is in the

highest degree educational.

for "stars," and (3) the overempha

opera

of good music.

do not nourish the mind, are not

If we may believe the editor just

"OPERA never was educational and never will be. The THE ETUDE how she taught one of her pupils, whose playing was lifeless and mechanical, to perform a hunting song with swing and spirit. She gave her mental pictures of the chase by making her read a poem that was full of the hare-and-hound spirit, and in a short time the girl played the piece in the true huntsman's spirit.

Such mental pictures of the music to be heard are given in the program books distributed at concerts. You may be sure the managers would not go to the expense of printing these books if it had not been proved that they help the audience to enjoy the music thoroughly, and thus serve as a lure for future concerts. Composers, as well as players and listeners,

helped by these mental pictures. Even Haydn, Beethoven and other masters who are not classed among composers of program music confessed that they usually had pictures in their minds while creating new works; and Beethoven once had a plan of providing all his pieces with poetic titles.

to music, were persuaded to go to the opera, and thus learned to like orchestral concerts, too, and even chamber music; but I have yet to hear of anyone who got his musical education at chamber-music concerts. These concerts are intelligible only to those whose musical culture is already far advanced. Others are unmercifully bored by them, and, after a trial or two, nothing but the point of a pistol could persuade them to go again.

The reason is obvious. The vast majority of chamber compositions-trios, quartets, quintets, etc.-appeal merely to the intellect. There is little charm and variety of color, little that appeals to the feelings. Orchestral concerts provide much more that appeals to the senses and the feelings, and are therefore more valuable as educators. It is because of these appeals to their sense for beauty of tonal color that many persons attend symphony concerts, and after a time they learn to appreciate the intellectual (formal) side of the art also. Others go to orchestral concerts because they are impressed by the grand climaxes of sound, which affect them like the sight of a great mountain.

EMOTIONAL ENTERTAINMENT.

In the opera we have a still greater variety of musical color and grandeur, because with the orchestra there are associated a chorus and soloists. The appeal to the feelings also is more powerful, not only because operatic music is usually more emotional than concert pieces arc, but because the play with which the music is associated also arouses the feelings.

The journalist cited at the beginning of this article

declares that in the opera music ceases to be educational because "it becomes an emotional entertainment." A statement quite as topsy-turvy I do not think I could find outside the librettos of Gilhert and Sullivan's comic operas.

Does a great preacher cease to be a religious educator if he provides his congregations with 'emotional entertainment?" Does' political orator cease to educate his hearers to sound doctrines when he stirs their feelings?

As a matter of fact, the greatest preachers, the greatest political orators, are those who realize that it is only through the feelings that the public mind can be seized and educated

Educators who have studied their subject psychologically are agreed that the mind can be trained ten times as quickly if the feelings are enlisted as an aid. For this reason the opera is ten times as valuable as an educator than chamber concerts are five times as valuable as symphony concerts.



PROFILE VIEW OF PARIS GRAND OPERA HOUSE,

IAbove may be seen what a great opera house looks like on the Inside. Back of the stage one may here see the dressing rooms. Above is the scene loft, and back of the stage is also the assembly room for the singers and across. This great building covers to stage the stage of the HOW THE OPERA EDUCATES.

> Turning now to the opera, we note at once that it has a great advantage over concerts in that, instead of mere mental pictures, it presents real pictures, and thus appeals to thousands whose eyes are better trained than their ears. But, while looking, they cannot help hearing, too, and thus their ears are gradually educated to an appreciation of the music. At first mere passive hearers, they soon become active listeners.

Besides its scenic attractions, the opera-modern opera, at any rate-has the advantage of being a drama as well as a musical work. The interesting plots of such operas as Lohengrin, Siegfried, Aida, Carmen, Faust, Louise, Pelléas et Mélisande, etc., attract many to whom the music at first makes but a vague appeal, but who are thus unconsciously educated to an appreciation of music in general.

It is foolish to sneer at opera as being a mere fad of fashion. Doubtless a great many people attend operatic performances merely because they are fashionable; but among these, too, there are not a few who, after unwillingly hearing the music of this or that opera over and over again, suddenly find that they like it for its own sake. And when they have once learned to understand and like the music of an opera it is not so difficult to persuade them to attend a concert. Before their operatic training this would have been impossible,

CHAMBER MUSIC ONLY FOR THE EDUCATED.

The statement that chamber music is more educational than opera is not in harmony with the facts. I have A few months ago Maggie Wheeler Ross related in known men and women who, at first utterly indifferent

WILLINER AND DE RESZKE.

The greatest educator in our concert halls last season was Dr. Ludwig Wüllner. He affected his hearers, as wrote after his first recital in New York, "like a great revivalist at religious meetings, like an orator appealing to patriotic sentiment." He taught thousands to appreciate for the first time the full import of the art-songs by German and other composers. He did it. without the aid of a great voice, chiefly by emphasizing the emotional side of these lieder, which most other singers had neglected, their main object having been to sirg beautifully. He did it, moreover, with the help of quasi-operatic methods, using pose, gestures and facial expression as aids; always, of course, within the limits of good taste.

The greatest singer of our time-perhaps of all time-Jean de Reszke-has said to me more than once that emotion is to him the essence of music, and that he has no interest in music that is without emotion. He had a more beautiful voice than Wüllner, yet he, too, owed his success chiefly to his gift of warming the hearts of his hearers and providing the "emotional entertainment" so contemptuously referred to by that Chicago journalist

I would not have paid so much attention to this writer were it not that he voices the sentiments of many, if not most, professional musicians.

These professionals do not realize that their sneering attitude toward opera as an "inferior branch of music" acts as a boomerang. Many music-lovers are angered by it and exclaim: "Very well, keep your dry, intellectual sonatas and symphonies to yourselves. I'll spend my money on the emotional entertainment provided by the opera."

But the opera is far from being merely emotional. Read Jahn's "Mozart" to realize how many subtle intellectual details there are in the operatic scores of that Austrian composer; and from this point of view the most emotional operas ever written-Wagner's -are infinitely more subtle even than Mozart's. To study these details at the piano is an education in itself-a general as well as a musical education. And here we see a way in which the opera may located where they can hear no public performances. Read and re-read one of the later Wagner dramas and then note with what incredible ingenuity the words and music are dovetailed together, and you will get a new idea of the power of human intellect and genius. No quartet or symphony ever written presents such a combination of inspiration with

Several prominent American critics have a habit of speaking condescendingly of the opera as a thing good enough for the public, but not to be compared as fine art to a Beethoven quartet or a Brahms symphony. If they are right, then many of the composers always classed among the greatest do not deserve their fame and Italy can hardly be classed as a musical country at all, for her contributions to the concert hall are almost nil. France, too. must take a back seat, for her composers have done very much more for the operatic than for the concert stage. Nor does Germany fare much better, for four of her reputed great masters—Gluck, Mozart, Weber, and Wagner-arc, after all, chiefly purveyors of "emo-

What is left of music? Why, the three B's, to be sure -Bach, Beethoven and Brahms-and even Beethoven, horribile dictu, wrote an opera!

It is needless to say that this supercilious attitude of the professionals and critics—thus reduced ad absurdum—is a mere pose—the attitude of the mediciue man among savages who knows how to astonish the natives and make them look on him as a "Big Injun," who knows so much more than they do.

OPERA AS AN AID TO CULTURE.

When Richard Wagner was conductor at the Royal Opera of Dresden he heard that there was a ement to abolish the annual subvention granted to the Court Theatre, on the ground that it was merely "a place of luxurious entertainment." He practically agreed with this indictment, as the theatre had in Dresden been gradually degraded into with great zeal, that the theatre-including the opera house-could be made highly educational, and he most cordially endorsed the maxim expressed by the Emperor Joseph that "the theatre should have no other object than to assist in the refinement of taste and morals." In writing his own operas he tried to live up to that ideal, and when he gave the world his last work he called it "Parsifal: A Stageconsecrating Festival Play."

The Metropolitan Opera House in New York is

not always a temple of art, but it is so when "Parsifal" is performed there in the same art-reverent spirit in which it was written. Other operas have been very often given in New York in a manner calculated to educate the esthetic feelings of every attentive listener. I fail to see, therefore, why Mr. Stock (as reported by Agnes Gordon Hogan in the Philadelphia Record) should say that "the opera as presented in the United States is much like the war dance of the savages."

STARS AND STUDENTS.

Mr. Stock also denounces our "star system." But star system does not prevail here any more What we have is an ensemble of stars, which is much better than the ensembles of mediocrities they have

the territory and the enventues of interioristics they have in most European opera houses. It is unwise for Mr. Stock to be too severe on stars, for he is a star himself. Ile has a well-trained orchestra, and it would probably play tolerably wellunder the baton of any one of its members; but would t play as well as it does under his own direction? Certainly not. Stars have their uses, in and out of

Psychology of Singing," in which he tries to show that the "old Italian method" consisted in making students hear the best singers as often as possible and imitating them. Wagner held the same view: "Ich glaube hier ist Alles Praxis und lebendiges Beispiel," he wrote in 1879 to Wolzogen. Nowhere in the world, therefore, is opera so educational to students as in New York, for nowhere else are so many great singers assembled.

ON MEMORIZING PIANO MUSIC.

BY HARRIETTE BROWER

This essay won one of the six prizes for short articles in the competition for 1900.

THE subject of memorizing music is a vital one to the pianist if he wishes to play with the truest freedom and self-forgetfulness. It is not only out of fashion, but almost inadmissible to use the printed notes of a composition in playing before an audi ence, or even in the salon. Imagine any of the great artists giving their recitals with the book before them; and the lesser lights, who play in drawing rooms, must know their pieces so well that there is no need to use the printed signs. The

pace has been set and we must come up to it.

It has been called a "fad," and "affectation," to force the memory to retain the pieces studied; wellknown critics and writers have argued against this course. Teachers have taught for a lifetime without requiring memory study. Pupils have believed they were not able to memorize, when the real reason was that they did not study seriously enough to commit anything to memory, assuming it to be impossible. But these faint-hearted and negative arguments have no real weight, and cannot stand for a moment. The plain truth in the matter is that no technical exercise, etude or piece can ever be called mastered until the player is in thorough mental possession of it. Half-hearted and superficial work in this line will not do; it never masters any-

thing.

Does it occur to the average listener at a piano recital, to take account of the time and labor which must have been expended in learning merely the notes of the compositions they are hearing? A good planist must have between a hundred and fifty and two hundred pieces in his repertoire, and even small players have quite respectable lists of works at their command.

Considering this amount of material, large or small as the case may be, which has to be committed to memory, it is of the greatest importance to find the shortest and most thorough way to accomplish the task. There is no lightning method of doing it, but there are good ways which are logical and helpful., Prof. Lavignac asserts that any one, who is willing to take the trouble, can memorize and retain.

THE PRACTICAL SIDE.

Let us look at the practical side, the beginning. It is not necessary for the pupil to wait till some degree of facility has been attained, and a number of pieces have been half-way learned from the notes before the work of learning by heart begins. The child should be taught to memorize at his first lessons. The training of his eye is begun as he watches the notes on the staff, sees them on the keyboard, and follows the movements of his hands, arms and fingers at the table. He has several "pieces" to learn, but they are simple finger exercises to be practiced. He has not only to remember the manner of moving the fingers, but the exact form of the exercise. He learns the sounds of the tones, the whole step, either up or down, and it will soon be seen whether he is quick at hearing and remembers differences of pitch. If it be difficult for him to remember and fix his attention, the resourceful teacher can present the material in such a way that it will interest the pupil. Quickness of thought is the main thing; it is an absolute necessity, and a good teacher will develop this quickness in every possible way.

in every possine way.

Each exercise in technic, as it is given to the beginner, is analyzed, its form clearly pointed out,
recited, and then played without notes, and played opera. Without them full justice cannot be done to the music. And there is one more important point to concentrate thought on the work in hand. That It is to these stars that the opera owes much of its educational value, to a students in particular distribution and all the way along for that matter; it stands for concentration and mental ability.

Ear training exercises are a great help in cultivating the memory. It will be found a good plan to begin at the outset of piano study with the tones from middle C to G, very soon adding the rest of the notes in the octave. After a little practice, both in the lessons and at home, the ordinarily quick pupil will be able to name most of the tones correctly by sound. With single tones the primary intervals are studied and sung-the seconds, thirds fourths and so on. It is necessary to have a thorough knowledge of the formation of the major scales; they can be recited orally. The triads of the major and minor scales should also be studied, recited and played. In this way a practical knowledge of scales and chords is gained, while the powers of memory and concentration are being continually developed and strengthened.

If the pupil is logically and carefully trained in this way, then when the time comes for a real piece to be learned, it will be found almost as easy to memorize as the exercises have been.

For an example of piece memorizing, take the simple, dainty "Melody in C Major," by Thomé, a really beautiful little piece. Key and metre are first noted. The first four measures of the right hand, each measure consisting of one note, are recited three times, and then twice without looking at the notes. The next four measures are treated in the same way, at the same time carefully noting and learning the fingering. The pupil now plays the eight measures on clavier or piano, three times from the printed notes and twice without looking at them. It will be found that the whole process has not taken more than five or six minutes, notes in the left hand are now taken up, analyzed, recited and played in the same way. The pupil is to memorize one page of the piece, hands separately and together, for the next lesson. The second page of the piece, being a little more difficult, may take two lessons to master. The metronome is used in the study of the piece, just as with the exercises.

This little piece is a very practical one to use in class memory teaching. The class can recite the first eight measures of the right hand, from the printed page, or from the notes written on the blackboard. and then the passage can be played by different members of the class. The left hand can be recited and played in the same manner. The playing of hands together may then be attempted. After several trials some member of the class will be found who can play the required number of measure with both hands, correctly. Class dictation will be found very helpful in training the memory.

In the memorizing of piano pieces, the learner should undertake only such compositions as are within his grasp, technically and musically, and are not too lengthy. A noted pianist has said that the player should have ten times more technic than the piece requires. If this rule is followed, the command over the piece should be complete.

By these few illustrations it will be seen that memory study can begin at the beginning of the pupil's career, and may be carried along in a logical and healthy way through all the student years. The old way of learning "by heart" was to play the piece through many times on the piano, without analysis of any kind, until it was acquired after a fashion, by rote. The insecurity of this method often brought disaster upon the piece and the player. We know better than that now. We know it is of no use to try and remember a mere mass of notes. Ruskin says, "Get in the habit of looking intently at words." Let us also get in the habit of looking intently at notes, and so cultivate thought through the eye, and avoid mistakes.

The tonality and metre of the piece to be memorized should be thoroughly understood, the scale and chords in their different positions recited and played. After the piece has been learned and can be played at the given tempo with careful attention to expression and effect, it can be tried on any one who will listen, until a certain number of repetitions make it sure enough to be heard in public.

As the young player accumulates a repertoire through constant and intelligent memorizing, he must also see to it that the pieces are kept in must also see to it that the pieces are kept in review and repair. At least once a week, or oftener if necessary, each piece should be carefully played through with the notes. By this means the pieces through with the notes. By this means the place are constantly ready and the player always has something to give. If he can play with intelligence and charm, even though it be but simple music, and the player of his presence is welcome wherever music is appre-

THE STORY OF THE POLONAISE

By EDWARD BAXTER PERRY

[Eurow's Norm-Mr. Perry herewith gives the second of his interesting and valuable series of talks upon the great dance forms. His "Story of the Valse" appeared in Time Erron for hard, April, and is a Cortheronian issue our readers will have the given the spirit of the second of the

been so closely identified with Poland's history through elaborated so as to include in its scope the expression all her manifold vicissitudes, during more than three not only of the original mood and scene, but additional centuries, originated in 1573 in Cracow, then the Polish capital, on the occasion of the coronation of the young French prince, Henri d'Anjou, as king of Poland.

The great nobles, always, unfortunately, at feud among themselves, which was ultimately the cause of Poland's downfall, were wholly unable to agree upon one of their own number to fill the throne left vacant by the death of the last of the Jagiellos, and finally united in electing the young prince to the office, which was intended to be little more than that of a figurehead to the ship of state.

The coronation ceremony, which took place in October of that year, was one of the most magnificent affairs ever witnessed, for Poland was then at the height of her power, wealth and splendor, and barbarically oriental in her love of lavish display and extravagant personal adornment.

It was no uncommon thing for a knight to wear the entire value of his estates and possessions in jewels at a court function

One of the important features of this grand festival was a presentation ceremony to introduce the members of the court and aristocracy to the new king-a reception of regal proportions.

All the great lords and ladies of the realm, arrayed in their most sumptuous apparel, with all the available jewels in evidence, assembled in one of the lower halls in the royal castle, formed in a glittering procession, marched in stately pomp up the grand staircase, through various halls, galleries and ante-chambers, finally up the length of the vast magnificent throne-hall to the dais. where the king awaited them, there to be presented to his majesty by the grand master of ceremonies. This march was accompanied by suitable music written for the occasion by a local composer; music intended not only to mark the rhythm of the march, but to add to the pomp and pride and beauty of the occasion, and to embody the peculiar racial characteristics and national traits of the Poles, thus in a way supplementing the introductory feature.

It was a musical presentation of the Polish people to their new monarch. Then and there was born the polonaise, which, from that germ, crude and primitive though it may have been, has gradually developed into a definite, complete and quite elaborate musical form, recognized and used the world over, the common property of all composers.

But the true polonaise, no matter when, where or by whom it may be written, manifests distinct traces of its original heredity, natal environment and early associations; always "harks back," so to speak, to those olden days of Polish pomp and splendor; is always Slavonie in its general tone and aristocratic in its manner and

Its distinguishing rhythm is a measure of six eighths, though sometimes written in three-four time, of which the second eighth is divided into two sixteenths. It is always a promenade march, not a dance. In later times it was used as the opening number at state balls at court and at the palaces of the nobles not only in Poland, but, to some extent, in other lands, but has always retained its original characteristics even to the present day, though it is now used rather as a musical art form than as a familiar feature of the modern ball. Precisely as in the case of the waltz, however, as time

This distinctively Polish musical form which has went on the music of the polonaise was broadened and



CHOPIN IMPROVISING.

(The above is a representation of a statue in the Park

ideas, feelings and fancies, even incidents connected with or arising out of it.

For example, one may recall the days of Poland's glory with very widely different emotions; with pride and exultation over her past; with heart-breaking sorrow at her present degradation; with tearful sympathy for her wrongs and sufferings; with bitter indignation against her oppressors. Any of these moods, as well as many others, may be legitimately expressed in the

Chopin, in whose hands the polonaise reached its highest development and perfection, has given us a great variety of moods and suggestions, all based on the original polonaise idea and embodied in that form. They are all ideal polonaises, but no two of them are alike in emotional content.

THE MILITARY POLONAISE, Op. 40, No. 1.

In his military polonaise, Opus 40, No. 1, which is perhaps the best known, he tells us of the martial spirit and prowess, the courage and chivalry of the Polish knights in their magnificent, gem-studded armor sweeping the field of battle on their matchless steeds, with the clash of steel, the blast of trumpets, bearing the Polish standard to victory.

POLONAISE IN C MINOR, Op. 40, No. 2.

The polonaise in C minor, Op. 40, No. 2, is a broad, noble, but profoundly gloomy work of the darkly majestic type.

The theme, in octaves, voices the stern, well-nigh despairing indignation of a strong, dauntless race crushed to earth by the overwhelming weight of numbers, but sullenly biding its time, and gathering the remnant of its strength for one last desperate struggle, heroic, though hopeless, to avenge its many bitter wrongs; with pride and courage still unbroken, but with a full realization of its impotence.

It is the same spirit that led the Polish students in the streets of Warsaw to throw themselves unarmed upon the Russian bayonets by the hundreds, preferring a futile death to a life of shame among a vanquished

The lighter, more capricious trio, with its occasional brief touches of plaintive tenderness, suggests a fleeting thought, half pathetic, half satirical, of the days that "might have been,"

POLONAISE IN C SHARP MINOR.

No polonaise is a greater favorite, especially among those who incline towards the lyric style in music, than that in C sharp minor, on account of its great variety and markedly poetic mood. It opens with a bold, heroic introduction, expressing the martial, defiant spirit of the Polish cavaliers, then changes abruptly to a tender lyric strain suggesting the grace and charm and delicate beauty of the "eternal feminine," never and nowhere more potent than in the chivalric days of Poland's power and splendor.

Then follows a brief but strong and masterly climax of a somberly dramatic mood, beginning with a whispered hint of gloom and mystery and impending danger, then rising suddenly through a series of sequences to a crash of minor and diminished harmonies, thrillingly significant of the sudden shock of conflict. Then a radical transition to an exquisitely sweet and tender strain, breathing of love and romance, like a sudden gleam of sunlight through the storm clouds.

The trio is an intensely impassioned duet between the knight-and his lady, full of Slavonic fervor, yet vibrant with an almost desperate sorrow, the reflex of the omnipresent dangers and strife through which the path of true love must lead, too often, to bitter partings and into the shadow of sudden death.

The composition is less of a polonaise in the strict sense than a picture of Polish life which the polonaise calls before the mind

POLONAISE, Op. 26, No. 2.

A notably original and weirdly fascinating work by Chopin in polonaise form is the one in E flat minor. It opens with a curious fantastic movement darkly tragic in mood; indeed, voicing a shuddering despair too black and terrible to be attractive to the majority of young players, which is probably the reason why the work, though extremely interesting and of only moderate difficulty, is very little used.

One of Chopin's compatriots states that this first strain is intended to imitate the doleful clank of the chains upon the vanquished Polish patriots in their long march to Siberia.

It is followed by a long reiterated and insistent move-ment in choral form and unequivocally religious vein. a suggestion of the pathetic attempt of hearts crushed by defeat, smarting with injustice and humiliation, tortured by keenest personal grief, striving to find comfort and consolation in the promises of faith.

ANDANTE SPIANATO AND POLONAISE On 22 One of the very best and also one of the most diffi-

cult and brilliant of the Chopin polonaises is the one in E flat usually designated by the above title.

The andante spianato is simply a quiet introduction prefixed to the polonaise proper, spianato being an Italian word not often used in musical terminology, which means tranquil, and qualifies andante. It has no reference to spinning, as has been inferred by some on account of the name and the character of the accom-

This movement is a tender lyric in Chopin's sweetest. most exquisite vein, ornamented by a series of delicate embellishments.

It appears to be a sort of waking dream indulged in by the young composer at the moment of the creation of this great polonaise when his thought and fancy were engrossed with the life-history and characteristics of his beloved country. A dream of those happier days long past, touched by a transient gleam of hope that they might return. The whole work belongs to his early, more optimistic period before he was twenty, before his long exile had begun; before Constantia had broken his heart and shattered his ideas, before his home had been sacked and burned by the Russians, the period of youth and hope and aspiration when life still glowed with the rosy tints of dawn. Then a sudden blast of trumpets and crash of cymbals recall us to the gorgeous court pageant of 1573 heretofore described, announcing that royalty has taken its seat in the great hall, the ceremony has begun and the splendid procession may start on its imposing march. Then comes the polonaise, brilliant, stirring, triumphant, replete with a wealth of constantly varying melody rich in harmonic coloring, well-nigh overladen with embellishment, like the cos tumes of the lords and ladies who defile in a glittering line before the eyes of our fancy; superb knights in jewcl-studded armor, beautiful ladies in silk and velvet

of every hue flashing with gems. From moment to moment the music changes in charand martial, now tender and graceful, again playful, coquettish or impassioned while the procession winds on up the grand staircase and across the magnificent

Now and then a sharp dissonant clash of steel on steel indicates the salute of the knights to their new monarch with the war-like din of sword on shield.

POLONAISE IN E MAJOR, BY FRANZ LISZT.

Among the well-nigh innumerable polonaises of every degree of merit and difficulty, written by different composers of various lands and periods, this in E major, by Liszt, is probably the best, aside from those by Chopin, and it is certainly the most widely known. It is a standard concert number the world over. A work of the first magnitude in breadth, musical significance and technical difficulty, and it is the only one within the writer's acquaintance in which identically the same theme is made to serve both as first subject and as trio melody. This is a unique conceit, and carried out with Liszt's own clever ingenuity.

The idea is to suggest the distinctive traits and characteristic attributes of the Polish race manifested under the modifying influence and conditions of sex. In other words, the racial temperament in its masculine and feminine embodiment. The characteristic theme symbolizes the national spirit, remaining essentially and fundamentally the same in both cases, while the widely varying treatment and setting clearly differentiate be tween the sexes in which it finds embodiment.

In the first subject this theme appears in bold, force-ful chords, instinct with a resolute, martial spirit, with the pude, heroic courage and fierce joy in conflict, typical of the dashing steel-clad cavalier.

In the trio it reappears note for note, but in a higher register, treated in light, delicate, playful mood, with a highly elaborate and ornate setting, sparkling with dainty embellishments to represent the feminine incarnation of Polish racial type, the charming, capriciously brilliant, witchingly winsome Polish lady.

Even the musically untrained ear may easily learn to follow this dominant theme through all its modifications and transmigrations, and enjoy its varied poetic suggestions, as well as its tonal fascination; while to the student of the art it is a most interesting example of musical symbolism.

The second subject, in heavy, rugged chords and octaves, is Lisztish, so to speak, rather than Polish the Hungarian point of view-vigorous, but a little pompous and supercilious.

poinpous and superculous.

It may be supposed to represent the rough, wild, primitive conditions of those early days on the eastern frontier of civilization when the strong arm was the conditions of the condition of the conditi only law and logic, and the good sword the only arbi-

POLONAISE BY E. A. MacDOWELL.

There has been one, and only one, polonaise written on this side the Atlantic which fully deserves to rank with the masterpieces in this form by the Old-World composers, namely, that by MacDowell,

Though not of extreme difficulty, in fact within the possible playing repertoire of most fairly advanced amateurs, it is a broad, effective concert number worthy of a place on any artist's program, and far less used

Its opening theme is markedly original, yet thoroughly characteristic of the polonaise, conceived in its gloomily retrospective mood. Its sombre majesty and forceful intensity bring irresistibly to the mind the dark, tragic history, the desperate heroism, the gallant but futile struggle, and the ultimate hapless doom of a proud and noble race,

It is a stern, indignant protest against tyranny, injustice and cruelty as strongly and feelingly expressed

THE ETUDE

as if MacDowell had himself been a native son of Poland, with an undertone of fatalism eminently in keeping with the Slavonic temperament. In fact it always recalls to me those wonderful lines of Swin-

More dark than a dead world's tomb, More deep than the great sea's womb, Fate.

The trio, as is customary in the polonaise, introduces a suggestion of a lighter, more playful vein. It is bright, vivacious, almost humorous, indicating a brief abandonment to an almost wreckless gayety on the very verge of the disaster which is recognized as inevitable, yet is ignored, even scouted for the moment with that incredible courage and half frivolous, half cynical humor, characteristic alike of the French and Polish nobility even on the way to the guillotine, or that far more terrible living death, Siberian exile.

This trio closely imitates, in mood and style, the music of the Hungarian Gipsies; indeed, one might easily fancy it to be of Hungarian origin.

This peculiar touch is a rather unusual and daring innovation in the polonaise, but is entirely legitimate and appropriate, as will be understood when it is remembered that those musical nomads from across the Hungarian border were often engaged at the castles of the Polish grandees to furnish the music for their balls and festivals, and were, of course, often called upon, as we may assume to be the case in this instance, to accompany the brilliant, stately march of the polo-The long, wild, sweeping cadenza, which leads back to the first theme, is unmistakably symbolic of the rush and roar of the bitter winter wind from the northern steppes, raging about the castle walls, moaning dismally among the towers and battlements—the ominous voice of Nature allegorically significant, perhaps, of the rushing wings of death and destruction so imminently impending,

"ALL-AROUND" MUSICIANS.

BY E. R. KROEGER.

One of the most objectionable traits to be found in students of music is the tendency to confine their efforts to the one branch which especially interests them, to the neglect of other branches which should receive at least some attention. This is particularly the case with singers. There are very few who study the art of singing who seem to care at all for any other line of musical endeavor. To be sure there are some who have had previous instruction in pianoforte playing, and who retain an interest in that instrument after they become

singers, but these are really quite limited in numbers. As a general thing students of singing do not pursue theoretical studies, such as harmony, counterpoint and composition. Their knowledge of the construction of musical works is nil. They depend upon emotions or experience for their interpretation of songs, and very frequently their conception is exceedingly faulty. Being requestly their conception is executingly fainty. Deing vain or self-opinionated, they receive with bad grace intelligent criticism. If they possess unusual voices they are liable to receive much flattery, which causes them to have an exaggerated estimate of their own abilities. Thus they often go through their musical life, existing in a false atmosphere and viewing it simply as a vehicle in which their merits may be displayed before the public. Competent teachers of singing should insist upon their pupils taking up the study of pianoforte playing and harmony whenever possible. In that way much of the appalling ignorance concerning music which exists among vocalists can be removed

With pianists the tendency to study theoretical branches is considerably greater than with singers. The reason is that pianists deal in chords and polyphone (interwoven melodies), and are apt to feel the necessity of studying harmony and counterpoint, while singers have but one note at a time to deal with, and are confined to a limited range in pitch (seldom more than two octaves), so they do not realize the need of theoretical study as much. But pianists can learn some-thing from singers also. Bullow advised his pupils to hear Sembrich in order to cultivate a singing tone upon the pianoforte. There are many beautiful melodies written especially for the pianoforte, fully as lovely as many songs. These should be "sung" with an expressive touch. A pianist will profit greatly by learning to accompany a good vocalist. The constant play of light and shade, and the necessity of being sympathetic, will benefit his solo work.

The organist is very likely to be more an "all around" musician than any other, excepting the conductor of an orchestra. The nature of the instrument he studies, the experience he has with choirs or choruses, the custom of acting as director, the necessity of intelligently altering anthems to fit certain occasions, or to accommodate the music selected to a trio instead of a quartet when illness causes an absence in the choir; all these call for a good musician. It sometimes happens that the organist's attention to outside matters is so essential that the technical manipulation of the instrument is for the time being what is termed "second nature." Musicianship in such instances cannot be dispensed with. The organis who cannot meet such emergencies is unworthy of his

As for the violinist, he generally gains more by absorption than by courses in pianoforte or theoretical studies. He is very apt to play in a string quartet, where perfect balance of harmony is drilled into him by the constant playing of the works of the great masters. Also, he may play in an orchestra, and the experience he gets in this way is invaluable. may conduct an orchestra of his own, and thus become proficient in score reading, the characteristics of compositions, the range and quality of the different instruments, etc. The violoncellist, the flutist, the trombonist are apt to study other instruments than their own in order to augment their incomes by teaching or otherwise. If they have studied harmony, composition or instrumentation their services may be employed in transcribing a pianoforte score for orchestra, or arranging a large orchestral score for a small orchestra.

Another feature which tends towards making the student an "all around" musician is the hearing musical performances of all kinds. The vocalist should not confine his attention to song recitals or operas, but should also attend pianoforte recitals and orchestral concerts The pianist and organist should go to oratorio and operatic performances. The violinist should hear pianoforte and song recitals. Then again, the reading biographies of the great musicians, the study of musical histories, the perusal of good music journals all extend the student's knowledge and broaden his viewpoint. By carrying out these suggestions it will not be long before his attainments will be generally recognized, and his standing before the community be distinctly higher than if he is known as being proficient only in the line which he has made his specialty.

TESTS OF TRUE MUSICIANSHIP.

BY DANIEL BLOOMFIELD.

Are you able to analyze a sonata, a fugue or a Ake you able to analyze a sonata, a lugue of a symphony after hearing it and seeing it in print? Has the study of music cultivated within you sympathy and a love for all that is artistic?

Can you listen to good playing without feeling any jealousy?

Are you unjustly prejudiced against composers because you do not understand or like them? Are you trying to raise the standards of your

Are you in music solely for the money you can get out of it? Do you subordinate your individuality to that of

the composer when interpreting a piece?

Are you modest in speaking of your achievements? Do you make a fool of yourself at concerts by trying to show those around you how musical you are? Is your acquaintance with the works of modern

composers and the recent development in art complete and thorough? Have you a thorough knowledge of the older masters?

Has your ear been trained to detect the slightest

Can your ear follow the structure of a work no matter how intricate it is? Are you satisfied with anything short of per-

fection? Do you pose when in public? Have you made your mind receptive to all that

Are your careful in forming opinions?

His (Liszt's) transcendant virtuosity was only equalled by his splendid munificence; but he found what others have to often accordant that the found what the specific property of the control of the con others have so often experienced—that great personal gifts and prodigious eclat cannot possibly escape the poison of envy and detraction. He was attacked by calumny, his very gifts denied and ridiculed, his mu-nificence ascribed to vainglory, and his charity to pride and ostentation; yet none will ever know the extent of his private charities, and no one who knows anything of Liszt can be ignorant of the simple, unaffected goodness of heart which prompts them. Still he was wounded by ingratitude and abuse-Haweis.

Contraction of the second of t The Etude Gallery of Musical Celebrities



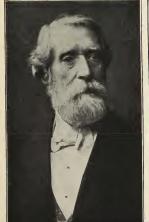




Christoph Willibald Gluck



Hector Louis Berlioz



Karl Klindworth



Marie Hall



Claude Achille Debussy

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out pictures, following audine on the reversed this page. Pater then an margin in a scrap-book, on the fly picer of a pice on unit by the composer represented, or use on bulletin board for class, club or school work. A similar collection condition and only be obtained and by puckaning averal expensive board of screens and separate particulars. The collection camenced with the February ETUDE of this year and has already included: Mayerbeen, Ischalikowski, Montalowski, Adhert, Ennis, Reinedee, Scharwenka, Calara Schamansa, Smiding, Criege, Montalowski, Montalowski, Adhert, Ennis, School, Reche, Scharwenka, Calara Schamansa, Smiding, Criege, Montalowski, Adhert, Ennis, School, School, Henrich, Welley, Schytte, Powell, Homer, Blanvel, Rore-King, Genaldine Faran, Lillian Noricias, Rosential, Berlineve, Eigns, Schraiche, Albert, Guller, MascDowell, Parker, Mason, Gotterlaik, Mason, Cotterlaik, Mason, Gotterlaik, Mason, Gotterlaik, Cluck, Buser, Debaury, Hall, Klindworth. Only a limited number of back issues of THE ETUDE costaning partraits are obtainable.

HECTOR LOUIS BERLIOZ.

Berlioz was born near Grenoble, France, December 11, 1803, and died in Paris, March 9, 1869. He was sent to Paris to study medicine, but his love of music caused him to throw up his medauce. He carned a barc living by singing His unusual genius, accompanied by his own eccentricities early brought him into conflict with authority. He soon left Reicha at the Conservatoire to join the new "romantic" school of composers. His first composition, a Mass, was a decided failure, but two overtures, and his symphonie phantastique, "Episode de la vie d'un artiste," showed great power. He now gave himself up to "program music" entirely. In 1826 he reëntered the conservatory, and in 1830 gained the Grand Prix de Rome by his cantata, Sardanapale. After spending a year and a half in Rome and Naples he returned to Paris with his overture to King Lear and a continuation of his symphonic phantastique. He now became a journalist and critic, and by his caustic, polemical writings became known throughout Europe, and gained the friendship of Liszt. A successful tour through Ger-many, in 1843, was followed by others through Austria, Hungary, Bohemia, Russia and England. His work is all dis-tinguished by its brilliantly original and masterly orchestration. His famous Rakoczy March is perhaps the most familiar (The Etude Gallery.)

CLAUDE ACHILLE DEBUSSY.

(Deh-bu'sy-bu as in début.) DERUSSY, the most talked about of all modern French composers, was born at St. Germaine-en-Laye, August 22, 1862. He was educated at the Paris Conservatoire (con-sair-va-twahr), and on leaving the class of E. Guiraud obtained the Grand Prix (Grahn-Pree) de Rome in 1884 with a cantata L'Enfant Prodigue From Rome Debussy sent a setting of Rosetti's "Blessed Damosel" for solo, female choir and orchestra, which was refused by the Section des Beaux Arts (Sce-zhion day bo'zarr) owing to its extreme modern tendencies. In spite of this rebuff, however, Debussy held to his opinions-which include the somewhat startling one that modern music should include no melody, which, he says, "is greatest success so far has been "Pelléas et Mélisande" (Pell-ay-ah ay May-lee-sahnd). This work, which is set to an adaption of Maeterlinck's play, has created a most extraordinary amount of discussion, and was first produced in Paris.

April 30, 1902. The interest it aroused in Europe was equaled on its production at the Manhattan Opera House, in New York, February 19, 1909. Debussy un-doubtedly has the very highest gifts, and much may be expected of him in the future. He lives in Paris, where he is highly regarded by contemporary musi-

cians, and his reputation as a composer

is probably second only to that of Richard Strauss. (The Etude Gallery,

CHRISTOPH WILLIBALD (RITTER VON) GLUCK. (Glook.)

GLUCK was born July 2, 1714, at Weidenwang, in the Upper Palatinate, on the estate of Prince Lobkowitz, and died in Vienna, November 15, 1787. He learnt his first lessons, musical and otherwise, at the Jesuit school of Kommatau. In 1732 he went to Prague and studied under Czernohorsky. In Vienna, 1736, he met Prince Melza at the Lobkowitz residence, who took him to Milan, where he studied further under Sammartini. At this period he wrote some half-dozen Italian operas, which were successful enough to win him an invitation to London. Here the justly contemptuous criticism of his work by Handel brought failure to him. However, he had sense enough to realize that Handel was right and set to work to improve his methods. The operas of Rameau in Paris set Gluck thinking. In 1755 he established himself in Vienna. "Alceste" was the first opera written in accordance with his new theories, and the adverse criticisms t provoked drove him to Paris. Here the patronage of Marie Antoinette, a former pupil, served to uphold him against opposition, and with his "Iphigenia in Aulis," "Orpheus and Eurydice" and "Armide" he finally won success. A bitter feud existed between Gluck and Piccini. and eventually both set the same opera libretto, "Iphigenia in Tauris." It re-sulted in a complete victory for Gluck. "Ritter" is the title of nobility bestowed on Gluck. (The Etude Gallery.)

MARIE HALL

Miss Hall was born on April 8, 1884, at Newcastle-on-Tyne, England. She received her first lessons from her father. who was a harpist in the orchestra of the Carl Rosa Opera Company. She also studied with a local teacher, Hildegarde Werner. At the age of nine Émile Sauret heard her and was instrumental in having her sent to the Royal Academy of Music in London. She also received instruction from Edward Elgar in 1894, from Wilhelmj, in London, in 1806; from Max Mossel, in Birmingham, in 1898, and from Professor Kruse in 1900. In 1901, upon the advice of Kubelik, she went to Sevcik, in Prague. She possesses a most remarkable technic, which she believes is entirely due to Sevcik's wonderful teaching. She played for the first time at Prague in November, 1902; Vienna in January, 1903, and made her London début February 16, 1903, scoring an instantaneous success in all these places. She was also successful on her visit to America. While she appears to be not very strong physically, she possesses a wonderful tone, great endurance and a very adequate technic. She has proved herself strong enough to engage upon long tours, and to perform exacting programs without fatigue. She possesses both talent and perseverance, and is easily the foremost living English (The Etude Gallery)

HAROLD BAUER.

(Bower,)

HAROLD BAUER, who has won such distinction as a pianist, was originally intended to be a violinist. His father was a German violinist and his mother an English woman. Harold Bauer was born in London, April 28, 1873, and early took up the study of the violin under the direction of his father and Adolf Pollitzer. He made his début as a violinist in London in 1883, and for nine years toured England. In 1892, however, he went to Paris and studied the pianoforte under Paderewski for a year, though still maintaining his interest in the violin. During 1893-4 he traveled all through Russia, giving piano recitals and concerts, after which he returned to Paris. Further recitals in the French capital brought him renown, and he almost immediately received engagements in France, Germany and Spain. His reputation was rapidly enhanced by these performances, and his field of operation extended through Holland, Belgium, Switzerland, England. Scandinavia and the United States. He has made many friends in this country and abroad by reason of his beautiful playing. Bauer is said to have wonderful technical ability and a remarkable gift for interpretation. He has a fund of musical imagination, and brings to his playing a remarkable capacity for entering into the spirit of the work in hand which proves irresistibly attractive to his audiences,
(The Etude Gallery.)

KARL KLINDWORTH.

(Klint-vort)

KLINDWORTH was born at Hanover, September 25, 1830, and was in early youth a skillful violinist. For a time he conducted a traveling opera troupe, but settled in Hanover as a teacher and composer. From there he went to Weimar. 1852, and studied the piano under Liszt. He also became on friendly terms with Wagner. Among his fellow-pupils were von Bülow and William Mason. In 1854 he went to London, where he remained for fourteen years, studying, teaching and occasionally appearing in public. From London Klindworth went to Moscow, in 1868, to take up the position of professor of the pianoforte at the Conservatorium. While in Russia he completed the pianoforte arrangements of Wagner's "Ring" music, which he had commenced during Wagner's visit to England, in 1855. He also completed his critical edition of Chopin's works. He became conductor of the Berlin Philharmonic in 1882, in association with Joachim and Büllner. He was also the conductor of the Berlin Wagner society. He remained in Berlin till 1893, when he retired to Potsdam, practicing as a teacher. He has justly earned his great reputation as an editor of musical works. He has also very finely reorchestrated Chopin's piano concerto, though many people still prefer the composer's own arrangement of it. (The Etude Gallery,)

What the Early Church Did for Music

From the "Young Folk's Standard History of Music" By JAMES FRANCIS COOKE

This following is an arrangement of Lexon II from the work named above, which is now in course of preparation of the steps in which, is a whole, is distinct into forth what chapters, each one designed to give us a simple season of the steps in the steps in the step in t

of Christ the art, poetry and music of the world were preceding table shows the points of difference. closely connected with the efforts of the Church to bring the nations of Europe from pagan beliefs to the Christian religion. The seat of the Church was first in Rome, and then in Con-stan-ti-no'ple, and again in Rome. Because of this Italian influence most of the musical terms we use to-day, allegro (al-lay-gro), andante (ahn-dahn'tay), legato (lay-gah'toh), etc., come from the Italian language.

Great cathedrals were built and the ablest artists and sculptors decorated them. Naturally the foremost thinkers and musicians of the day gave their best to the Church. Tradition tells us that Pope Syl-ves'ter established the first school for the training of church singers in 330 A. D. Am'brose, Bishop of Milan, is said to have invented one set of scales and done much to promote musical art, but, as in the case of the famous Pope Greg'o-ry I (called "the great"), who lived in the sixth century and who is said to have invented another set of scales, there is so very little that we know to be exact that it is unsafe to make positive statements. We do know, however, that the Church leaders did everything in their power to bring out the best in education, art, poetry and music, and that the most important work in music during these years was done under the influence of the Church.

GREGORIAN MODES

The Church also preserved the best in Greek learning and it is not surprising that the scales invented should have been designed after Greek models and have had similar names. However, owing to the fact that there had been no successful means of writing down musical sounds (no-ta-tion), these Church scales, sometimes called "modes," were mistaken imitations, and are thought by some not to be so good, from the stand-

GREEK MODES OPECODIAN MODES

DURING the one thousand years following the birth point of musical science, as the Greek scales. The

Although these notes here given are in the form of the scale, they were not always employed in this order in actual musical work.

Note that, as we have said, the Greek scale was a kind of minor scale resembling the major scale of the same name with the third, sixth and seventh degrees flatted. Now note that the Church scales are all simple series of notes from one note to its octave above, just as they would be if played entirely without the use of any of the black keys on the pianoforte. We have seen in the first lesson how the root of the Greek system was a series of four tones, known as a tetrachord. In the eleventh century the Church fathers invented a system



St. Ambrose.

POPE GREGORY I.

(The shore pictures are taken from old prints found in reliable flowers in histories. Although some have been unable to decide definitely upon the exact accomplishments of these famous factors in music bistory, there is a great mass of ment of the art, and traditions of this kind are usually based upon a body of facts.

of six tones, known as the hex'a-chord system. This was applied to an old Latin hymn, the first syllable of each line of which commenced on a tone a step higher than the foregoing one, and from this we have derived the system of sol-fa singing or "solfeggio" (sol-fay'geeoh) used to-day. The hymn was:

Ut queant lexis (Ut later changed to do). Re-sonare fibris (re).

Misra gestorum (mi). Fa-muli tiaorum (fa)

Sol-ve polluti (sol). La-bii reatum (la).

Sancte Johannes (si), later changed by some to Te.

The music that was sung in the churches during all these years has come to be called the "Gre-gor'i-an style" or "plain song," and was supposed to have been originated by Pope Gregory I. Many do not believe this, and say that the name came from Gregory II or Gregory III. who lived in the eighth century. The Gregorian melodies were very many and varied, some six hundred being connected with the Mass and leading services of the Church. The notes had no set length. but usually followed the Latin words as in a chant. The melodies were unaccompanied by harmony, and rarely went beyond the limits of one octave. The Gregorian style is the sole music ordered by the present Pope Pius X for regular use in the Roman Catholic

Church. Properly rendered, the Gregorian melodies are stately and beautiful. The following is part of a Gregorian melody of great age, used in the churches to-day



This is a selection from the first movement of the Mass of the Roman Catholic Church, called the Kyrie, and corresponds to the answer to the commandments in the Eniscopal service, "Lord have mercy upon us." Play the whole notes four times as long as written, the half notes four times as long as written and the black notes without stems (which were derived from the diamond-shaped notes of the old Gregorian notation) as long as whole notes. This value of the notes is by no means exact, but will give an idea of the stately manner in which the plain song was rendered. Until the sixteenth century bars were not used except to show where breath should be taken.

In our next lesson we shall learn how the way to write music was invented, for this was more important to the future of the art than anything done in the thousand years we have been studying.

TEN TEST OUESTIONS.

1. With what body was music most closely connected during the first one thousand years after Christ?

2. Why do most of the musical terms we use to-day come from the Italian language?

3. What Pope is said to have established the first training school for singers?

4. What Bishop and what Pope are said to have de-

5. How was Greek learning preserved?

6. How do the Church modes differ from the Greek

modes (or scales)?

. What is a hexachord?

8. From what do the syllables do, re, me, fa, sol, ia etc. come from?

9. What is the "plain song" or "Gregorian style," and who was supposed to have invented it?

10. What is the sole style of music ordered for regular use in the Catholic Church of to-day by Pope

CHOPIN AS EXTEMPORIZER.

EXTEMPORIZATION is an art that has gone somewhat out of fashion in these days, when so many artists have spent so much time memorizing an extensive repertoire that they prefer to play the finished works of the great masters rather than to risk comparison with these works by substituting improvisations. Yet this is a branch of musical art in which most of the composers and pianists of the past practiced with great skill. Cuthbert J. Hadden in his life of Chopin refers to the master's ability in the following terms:

"Chopin began to improvise very early, and he improvised all his life. Those who heard him say that his improvisations were just like his written compositions; and in a sense many of his compositions are but improvisations with the pen. George Sand says that his creativeness 'descended upon his piano suddenly, completely, sublimely, or it sang itself in his head during his walks, and he made haste to hear it by rushing to his instrument.' One can hardly fancy Chopin composing away from the keyboard, turning over his melodic ideas in his head, according to the Schumann precept, until he could say to himself: 'It is well done.' A Beethoven or a Bach might do that; hardly a Schubert or a Chopin, No doubt melodies came to Chopin away from the piano, but his facility in picking them out at the Instrument was probably greater than without its aid His improvisations at any rate suggested as much. 'He could improvise,' says Osborne, 'to an unlimited extent, producing the most marvelous effects."

Some Marvels of Sound Clearly Explained

By FREDERIC B. EMERY

[Rurver's Norm_4 German philosopher has said "All life is made up of vibrations" and the security honced just be the property of the control of the second of the control o

in running order, but when they are told that if the vibrations of the pendulum might increase until they were so fast that the eve could not follow them dulum is shortcned it will swing faster and faster until the time comes when we may see motion, but not be able to distinguish the number of swings. After the number increases to a certain extent we would begin to hear a deep sound. This sound would be caused by the rapid vibrations of the pendulum and would be heard by some when the number of vibrations reached the small number of sixteen per second, while others would not be able to hear until the number were at least doubled. It we could then continue to increase the number of vibrations as much as we pleased we should notice that the sound would become higher and higher in pitch until it was exceedingly shrill, and at last silence would again reign. It may seem almost beyond belief to those who have never made a study experiments to show that it is true.

MUSIC AND NOISE

Since it can be proven that all sounds are produced by vibrations it may be well to inquire the tions. The first kind give what we call "music," and the second kind give "noise," The regular vibrations are those where the vibrating body swings evenly through practically the same distance and at regular intervals of time. This may be illustrated by a tuning fork. If we take a fork with a little point on one of the prongs and arrange for it to touch a piece of moving smoked glass or smoked paper while it is sounding we can see that the line traced by the sharp point is a regular curve, very small, and we can easily tell that the distance between two similar points on the same side of the curve will enable us to tell how long it takes for the fork to make one complete vibration, provided we know the speed at which the glass or paper is moving. On the other hand, if the curve obtained from another vibrating body is irregular, we say that the vibrathe two is rather a personal matter, as may be seen

If we wish to learn whether a sounding body is and suspend it from a thread. Then strike a on the piano, and when you have learned which string is struck, bring the little ball close to the string, so that it touches. The little ball will be thrown away violently, since it has been struck a blow by the vibrating body. The blows gradually become weaker until the little ball is no longer thrown away and we no longer hear the sound, The next point that we need to notice is how

the sound reaches us. If we throw a stone into a pond of still water we notice the waves spreading more and more until they reach the shores. We can prove by simple experiments that the sound from a body spreads in all directions. Simply have and below, without having the speaker move his in all directions just like the waves on the surface of the pond. Now in the case of sound the air takes the place of the water, and because it is in-

EVERYONE knows that the pendulum of a clock vi- of the air are, however, what are known as longiprates slowly and regularly as long as the clock is tudinal waves; that is, waves which have a backand-forth motion something like the stretching of a rubber band. It may also be illustrated in various other ways. If we set up a row of dominoes or bricks on end close together and push over the first one the others fall as the motion is imparted to them by the falling brick. It may be even better illustrated by the use of billiard balls or marbles, where one strikes another and stops, while the one that is struck goes on and maybe strikes another and stops, while the third continues the motion. Now the air is very elastic, and this process of transmitting motion from one particle to another may continue for a long time. The sounding body



APPARATUS USED TO ILLUSTRATE HOW SOUND IS TRANSMITTED

[The above was the means employed by the noted Prof. Trodail to show how sound is carried. When the hall nearest the hand is gently tapped, the blow is transmitted through the series of balls to the last one, which will then jump or roll away from the others.]

vibrates, and the vibrations give the little blows to the air, which transmit the energy to the next air. particles, and so on until the sound reaches the ear and the impulse is given to the ear drum, and from this to the inner parts of the ear. Now we can prove that the air or some other medium is necessary for the transmission of the sound, since if we remove all connecting media we can no longer hear the sound. This may be done by placing the sounding body under a bell jar on an air pump and exhausting the air from the jar. The sound grows much fainter, and if we could continue to pump out all of the air we could no longer hear the sound.

Again, if the distance between the sounding body and the ear is too great the sound will not be heard. since there is no more energy given to the air than that imparted by the blows of the sounding body. and as the sound spreads the amount of energy for any given area is just that much less. If we have an ounce of butter we may spread it very thick upon one slice of bread, but if we do not increase our butter and continue to increase the number of slices of bread we will in time reach a point where our butter will be too thin to see or to taste. So with sound; and if we are to hear we must be within a reasonable distance, since with all other conditions equal we may prove that if a person is removed to twice the distance from a sounding body the amount of sound energy that reaches him is one-fourth as much as it was at the first distance, and if he goes three times as far away it is only one-ninth as great; and it is easy to see that in a short time he will receive so little sound that he will not notice it, because it is too faint to make the necessary impression upon the ear drum

MAGNIFYING SOUND.

Even when we are close to a sounding body it is often noticed that the tone is faint and that we can hardly hear it. If we wish it to carry to any distance we must use some method of magnifying it. This is most readily done by causing the small vibrating body to set a larger body into vibration, which may be done easily by placing them in contact with each other, so that the small body forces visible we may think that there are no waves set up the large one into vibration. A piano string in the in it, but that is a mistake. The waves in the case air would produce only a faint sound, and the tone Franz

is strengthened by having direct contact through the is strengthened by naving uncer contact through the pegs, etc., to the sounding board of the piano, which is thus forced into vibration. This larger area gives a greater vibration; that is, it sets up the motion more violently in a greater number of air particles at once, and in this way the tone is strengthened. though the pitch remains the same. In the violin the same thing is true, though the method is slightly different. There the vibrations travel through the bridge to the belly of the violin, and from this through the sounding post to the back, and thus the entire instrument is forced into vibration. We can easily prove that this is true by placing a mute upon the bridge of a violin, when the tone is very much deadened and seems to be "pinched," as it

Another peculiar property of these sound waves is that they may be reflected like light. We are all familiar with the echo, and this is the simplest case. If we speak or play in a very large empty room we may notice the echoes, and it is hard to speak As the room becomes filled with people the echoes will gradually disappear, because they act as the reflecting surface to a large extent and send back the sound before it has had time to go to the faraway walls. Practically it requires about 1/5 of a second to produce or to distinguish a sound, and in this time the sound can travel to a distance of 220 feet under ordinary conditions. Now unless the room is about 100 feet long it is easy to see that the sound could go to the other end and return before we have really recognized it, and, by blending with the original tone, will not be noticed as an echo, though in some cases the tone may be some what indistinct.

Speakers and singers will frequently state that this hall is easy or hard to fill with tone. This is partly due to the size of the room and partly to the manner in which the sound waves are reflected. Where the acoustic properties are the best it will be noticed that the walls are curved in such a manner that the sound striking upon them will be reflected downward to the audience. Where this important feature has been neglected it will be noticed that the tones are indistinct, since part of the waves from the sounding body will be reflected around the upper parts of the room and serve as disturbing forces to the passage of the sound to those places where it is desired. The best illustrations of this important feature will be found in the whispering galleries, where the slightest sound made in certain parts of the room will be heard very distinctly in other parts of the room, or in some cases in places outside the room, according to the focus of the reflected sound waves.

LEARNING THE BASS CLEF NOTES.

In teaching the bass clef to little beginners, I have found it interesting and helpful to have the staff greatly enlarged, either on blackboard, or paper. After explaining the difference in the clefs, call for notes one at a time, sometimes in treble, sometimes in the bass, and have the pupil mark in the notes called for. The pupil enjoys this, it is as good as a game, and they learn quite rapidly the difference in clefs. Whole notes are, of course, better suited for this work.

In the case of the pupil who has difficulty with time, I used the blackboard staffs, writing several measures of notes and rests, always incomplete, lacking an eighth or quarter, or half note or rest. and have the pupil complete the measure with what it lacks. This makes them think, and notice the measures more closely.

Another interesting little exercise is to have a list of little words, all to be found on the piano, and call them as in a spelling class, and let the scholar spell them and strike them on the piano, at the same time, as, b-a-g, bag. My little scholars who are just starting in enjoy this very much. I also have them write the words on the staff, both cleis.

eg			fed	
ade			deaf	
ıdd			age	
ed			babe	
dge				
lead			deed	
cect			baggag	e,

"Every good poem embodies a musical germ-a ceeret melody. To unfold it, to find the right key and to give it an artistic form, is not a common gift; it must be inborn, for it cannot be acquired."-Robert

The Meaning of Common Musical Terms

By DR, ORLANDO A. MANSFIELD

This following is the continuation of the article upon Musical Terms, which commenced in This Extus for October, This will serve to easier the questions upon the meaning of the more important terms, which, judging from the east number of inquiries received at This Extus office, must perfect our redering.

itself to do it justice, I can only hope to mention a few of its principal meanings and uses. Its con-ventional meaning is "quick," or "lively;" but its literal meaning is "merry," "gay," or "cheerful"— the "chearfull" of the old English glee writers. This as Professor Prout points out, is the sense in which Milton uses the word in the title of his wellknown poem. But the use of the term by musical composers as a supplemental or additional term would make insistence upon its literal meaning at once impossible and absurd. So we have to fall back upon the conventional meaning, and construe allegro as "quick," in such phrases as allegro agitato and allegro gioioso. Indeed, as Dr. Ricmann insists, "the old word-meaning no longer exists." Which is a matter for regret, because the adoption of the conventional meaning of allegro affords some justification for the adoption of the conventional meaning of andante. But so firmly fixed has the conventional meaning of allegro become that it gives its name to most quick movements, especially to the first movement of a sonata; while, by some writers, even the very form of this movement is

The term denoting a tempo next quickest to allegro is vivace, a term which, literally, means "lively," Mr. Fuller-Maitland supports me in the position I have assigned to the term by describing the tempo it denotes as "a rate of speed between allegro and bresto." The same authority goes on to show that, like many other of the tempo terms, vivace refers to style as well as to speed, its use implying "an absence of passion or excitement, an even rate of speed, and a bright and cheerful character." By many composers, Schumann for instance, vivace and vivo are regarded as synonymous and interchangeable terms.

Quicker than vivace is that important term presto, the only Italian term literally meaning "quick" or "nimble." Like viruce it has been honored by constant employment by the great masters from Bach downwards. When employed to denote a movement of a sonata, the presto is, generally, the last movement, the allegro being the first, and the andante or adagio the second. In the word presto the literal and conventional meanings do not differ: although, as I pointed out in a former part of this paper, the presto of Beethoven was much quicker than that of Bach.

And now having passed in review the most important of the equable terms relating to tempo, i. e., the terms whose meanings are not variable, but denote a recognized speed, and which continue in force throughout a movement unless contradicted, I next propose to consider what I will describe as

SUPPLEMENTAL OR ADDITIONAL TERMS.

These are of two kinds: First, terminal affixes, added to the original term, and implying augmentation or diminution of the original meaning; and, second, verbal prefixes, placed before the original term and qualifying or intensifying its original meaning. Of the affixes the most usual are "etto" and "ino," implying diminution; and "issimo," implying augmentation. Thus, larghetto is, literally, "a little" or "somewhat largo"-conventionally, "not so slow as largo." Sir George Grove considers that this term is synony-mous with andante. It was a very favorite expression with Handel, especially in his arias. Another use of the affix "etto" is found in the term allegretto, which while meaning not so quick as allegro, is generally applied to movements of a light and graceful character, e. g., the allegretto from Beethoven's "Eighth

The most important use of the affix "ino" is found in the term andantino. This term has given sore trouble to theorists and students alike, because some composers regard the term as meaning slower than andante (literally "going a little"), while others regard it as meaning quicker than andante, in the same

As the word Allegro would need an article to meaning is the correct one. The expression andantino is sometimes used to denote a short andante movement, Similarly, adagietto is used to denote a short

The employment of the affix "issimo" as an augmentative is well exemplified in the expression adagissimo, meaning slower than adagio. But its best and best known application is in the word prestissimo, denoting the quickest of all time. Pianists will readily recall the use of this word in the last movement of Beethoven's Waldstein sonata. Another affix is "mente" equivalent to the English adverbial affix "ly." It everywhere denotes the adverbial use of an adjectival expression, e. g., largamente, "broadly," from largo; allegramente, from allegro, meaning "quickly,"

Amongst the vebal prefixes we have, to name a few amongst many, the word "piu," signifying "more," e. g., piu allegro, more quickly; poco, a little, e. g., poco allegro, a little or somewhat quick; assai, or molto, signifying "much" or "very," e. g., allegro assai, or molto allegro, very quick; and meno, less, e. g., meno allegro, less quickly.

Prefixes in the form of separate words are by no

means uncommon. Thus, allegro di molto is equivalent to extremely or exceedingly quick. Then we often meet with allegro non tanto, meaning "not so quick;" and allegro non troppo, meaning "not too guick"-a distinction and a difference which the student should not fail to notice.

TERMS POSSESSING VARIOUS MEANINGS.

By that I mean terms which have either more than one or a doubtful meaning. Of these I can only instance two, viz.: alla breve and l'istesso tempo. The first of these terms at once suggests a connection with time, relative or absolute. Hence the primary, and, indeed, the correct, meaning of alla breve would be "a rhythm of one breve (or double whole-note) to a measure." But some composers and theorists construed the expression as meaning "in shortened fashion," and thus it came about that the term was applied to music containing either two whole or two half notes in a measure, modern alla breve being described by Mr. Franklin Taylor as a rhythm of two beats to the measure, but at a double rate of movement. The late Dr. Barrett, in his work, now out of print, "The Chorister's Guide," says, "The common time sign is sometimes called alla breve; for before such words as largo and vivace were used to signify pace the sign was used to point out the shortest and quickest known time. This application of time signatures to denote tempo is a hoary error and ought to be discountenanced in these days of grace. But, as Professor Peterson asserts, "we have stretched the meaning of alla breve until it has hardly enough elasticity left to recover its original meaning.'

L'ISTESSO TEMPO.

L'istesso empo is sometimes, althoug, rarely, used as synonymous with a tempo or tempo primo, expressions which I shall hope to explain. To this meaning Dr. Riemann inclines when he construes the expression as meaning "the same tempo." But Sir George Grove gives us the better meaning of the term as being "a caution in cases of change of rhythm or time-signature." What the expression really means is that, after a change of time-signature has been made, the beats must remain of the same practical value, although their written value may be quite different. Thus in Beethoven's Bagatelle, Op. 119. No. 6, there is a change from 2/4 to 6/8 time. Here the expression l'istesso tempo, or lo stesso tempo, as it is sometimes written, would mean that the beat in 6/8 time—a dotted quarter note should be made the same length as the beat-an ordinary quarter note-in the preceding 2/4 time, e., the dotted quarter note in the 6/8 time to be of the same length as the quarter note in the 2/4 time. I propose to divide these terms into two classes,

which denote a gradual increase of speed. Of these the most important is, undoubtedly, accelerando, from accelerate, to accelerate, to hurry. The recognized abbreviation of this term is accel. Beethoven, in the finale of his quartet in A minor, Op. 132, in addition to poco a poco accel., has actually added the German 'immer geschwinder."

Another very common accelerative term is stringendo, from stringare, to press, urge or close together. Mr. Fuller-Maitland says that "this word conveys, besides the idea of simple acceleration of pace, that of growing excitement working up to some climax; . it may not infrequently be accompanied by a slight crescendo." This is the converse of Dr. Riemann's statement that musical dynamics and agogics work on parallel lines, i. e., a slight motion is associated with the idea of crescendo. The writer of the musical articles in the National Encyclopædia graphically describes this term as "pressing on towards some climax, the notes closing together like a crowd who tread on each other's heels in their hurry to get forward to a wished-for goal."

STRINGENDO

Two other more rarely used terms, but synonymous with stringendo, are affretando, hurrying, and incalzando, pursuing. Stretto, literally "narrow" or "drawn," is a term which, as Mr. Corder remarks, "is sometimes used, but quite wrongly, as a direction equiva-lent to accelerando." As a term denoting tempo, stretto indicates, says Dr. Baker, "a concluding passage taken, to enhance the effect in faster temno." It is thus an equable or conditional rather than a variable term.

The second class of variable terms contains those implying a gradual decrease of speed. Of this class the best representatives are rallentando (sometimes, but more rarely, slentando), from rallentare, to loosen or slacken, and ritardando, from ritardane, to retard or stop the progress. These terms, respectively abbrevi-ated rall. and ritard., or rit., are considered by Lobe and Marx to be "the strongest expressions of a keeping back of the movement." Ritenuto, holding back, originally denoted "a uniform rate of slower time." but it is now regarded as expressing "a gradual diminu-

Two other terms, by no means so common as the foregoing, deserve notice here. They are allargando, from allargare, to enlarge or amplify, and slargando, from slargare, to widen or open, both implying an increase of tone and breadth as well as slackening. Then there are quite a large number of terms indicating a diminution of both tone and speed. Of these the most important is calando, from calare, to decrease or decay, a term concerning which Dr. Marx remarks that it "causes a diminution of movement, although it re-lates principally to a decrease of tone." And it should not be forgotten that all these variable terms may be combined with the supplemental or additional terms already described. Thus, as Dr. Marx says, if "a change of movement is to take place very slowly and imperceptibly," we add such words as poco a poco to either rallentando or accelerando.

The only remaining class of common terms relating to tempo are those which I will include under the title

SUSPENSION OF STRICT TEMPO.

The most important of terms for this purpose are undoubtedly the expression ad libitum, which is Latin, not Italian; and its Italian equivalent, a placere, both meaning "at pleasure," and implying that the performer is to use his discretion as to time, or, as Lobe would put it, "the obligation of keeping strict time is removed during a longer or shorter period," But it is most interesting and most important to note that, in actual performance, both the terms just mentioned are taken to imply a rallentando. Ad libitum is also employed, in the case of arrangements, etc., to denote that a part or instrument may be performed or omitted, as desired. In the sense just considered, this term is the opposite of obbligato, i. e., necessary or indispensable.

Akin to the foregoing terms is the expression sensa tempo, literally "without time." This Lobe somewhat grandiloquently describes as a case in which "the obligation of the measure (tempo) is voluntarily removed by the composer, and its management given up to the performer." And in cases in which ad libitum passages in a vocal or instrumental solo are accompanied by other instruments, the direction colla vocc, with the voice, or colla parte, with the (solo) part, are placed in the accompaniment, thus denoting, as Sir George Grove would say, "that the tempo of the accompaniment is to be accommodated to that of the voice or the solo instrument."

A very important, but little understood, term is tempo way that larghetto is quicker than largo. But the first including in the first class the most common terms rubato, literally "robbed" or "stolen" time. In its

A TEMPO

But as it is obvious that neither increase decrease nor license in the matter of tempo can go on forever, we must, therefore, have another class of terms which will denote restoration of strict tempo previously disturbed or abandoned. In this class the most important expression is the "common or garden" term, a tempo, in time. This term is too common to need explanation; or, like look wine, to good to need any term which are not so well known. One of these is come prima, "as at the first." Others are tempo prima as or like), the first time; tempore del rigore, in strict time; tempo giusto, in correct time, used after tempo rubato; l'istesso tempo, the same time, a parating that after "the free declamation of the singer he strict time is resumed." Another term, perhaps a tting one for conclusion, is doppio movimento, literal'y, double pace or movement," an expression which is

CONSULT MANY SOURCES

Such then is the conclusion of our inquiries into the meaning and application of the most common of the the writer's aim has been to avoid the superficial and o aim at the substantial; to prefer a useful definition merely ornamental phraseology; to distinguish between the I teral and the conventional, and to place before the thoughtful reader the actual rather than the anciful meanings of the various terms discussed. In ecomplishing this task the writer has drawn very freely (but never without acknowledgment) from various European and American authorities, in honor preferring any other man's definition to his own, feeling sure that, by so doing, his readers will not mistake his modesty for indolence, incompetence or plagiari m. It is in the multitude of counsellors that there is said to be safety, rather than in the opinions vidual. We are often advised to beware of the man of one book. It is equally important that we should

CHOPIN'S INSPIRATION

BY DR. ANNE PATTERSON

MADAME GRORGE SAND, in her "Historic de ma Vie," gives a graphic and touching description of the way in which Chopin evolved his matchless pianoforte music. "His creativeness," she writes, "was spontaneous, miraculous. . . It descended upon his piano suddenly, completely, sublimely, or it sang itself in his head during a walk, and he made haste to hear ir by rushing to the instrument. But then began the most heartrending labor at which I have ever assisted. The lady then proceeds to describe the agonies of the composer in trying to write down in its entirety what he had already pictured in his mind. He fell into a species of despair if his efforts were not satisfactory; he would shut himself for entire days in his room, walking up and down, crying out piteously, spoiling his pens and changing every single bar some dozens of times. His first thoughts seem to have been his

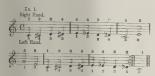
HOW TO EXPAND THE HAND WITHOUT INJURY

BY TAMES FRANCIS COOKE.

One of the most annoying conditions that can confront the teacher is that of having an exceptionally bright little pupil with a hand far too small to stretch the chords in pieces that would otherwise within the pupil's grasp. There are hundreds and hundreds of such children who are unfortunately limited to pieces with no stretches over the seventh or the octave. They are unable to play many of the most interesting things in the third, fourth and fifth grades. The compositions of Rubinstein are particularly trying to the teacher placed in the above mentioned position. Some of the most attractive things that Rubinstein wrote are marked by enormous stretches. Although his own hand was small, he seemingly delighted in using extended arpeggios and overcoming them by a skilful use of the pedal and by digital quickness.

There is, of course, a danger in stretching the hand, and many injuries and strains have resulted from the indiscriminate use of exercises. All development in this direction must be very slow This is a foundation principle which the teacher is compelled to observe, or pay the penalty of failure. It takes some months to expand the hand, and the greatest care must be used to avoid over-doing any particular exercise. In some cases the bony struct ure and development of the hand make rapid development impossible. In many cases, however, the difficulty lies in the elasticity of the fleshy and muscular part of the hand itself.

One thing which the teacher must observe is to avoid strain by alternating expansion with contraction and with periods of complete rest. following exercises have been found exceptionally valuable, and have been successfully employed for many years. By means of transposition they become a "System of Expansion." which should fill every need of this kind. They are based upon the prin ciple that in piano playing there are two distinct lines of movement, i. e., (1) up and (2) down, right and left. By continually exercising the hard in both directions and allowing sufficient time to de velop naturally, the writer has found very few cases that would not respond to this treatment. The first exercise is founded on the simple triad, and is little more than a contraction exercise



The second exercise is founded on the dominant seventh chord, and in it the expansion combined with contraction commences. This should be given to pupils with very small hands for several months before the following is attempted,



The third exercise represents a still greater ex-

The fourth exercise given below can only be used by pupils who are able to strike an octave, but who desire to make their grasp larger, in order to play tenths, such as found in the piano compositions of Brahms, or as in the Chopin "Funeral March"



These exercises should be transposed into all the keys, and the stretches in the arpeggios should in variably be played legato. The contraction part of the exercise may occasionally be played with either the finger or hand staccato for the sake of variety. The writer has personally found this exercise o great value in stimulating the technic after a long lapse from practice, or in exercising the hands for a few moments prior to a concert performance. He attributes to the universal finger motion this exercise necessitates. The fingers are not only trained to move up and down, as in scales, but they are trained to move in a lateral direction as well. The continued practice of arpeggios without the alternation of periods of rest or periods of contraction almost invariably results in strain. The great technicalist, Taussig, was a strong believer in contraction exercises, and the first exercises in his famous technical studies are devoted to this subject

The writer has also used a variant of these ever cises by placing the period of contraction at both ends of the arpeggios. This may be applied to all of the exercises. Thus arranged Exercise a above



WELL-DIRECTED MUSICAL INSTRUCTION.

BY PERCY OULD, AR A.M.

Many teachers seem to think that conscientions teaching consists of smothering their pupils with information-of throwing lumps of it at them with the devout hope that some of it may stick-and the usual result of such methods is that after a while the pupil submits and learns to sit at her lesson in a state of semi-suspension, as far as her intelligence is concerned, and in course of time does the same also at her practice. When pupils are per petually told things they soon learn inattention, and the way to rouse them is to adopt the opposite treatment and ask instead. Cause them to see their own shortcomings by judicious questions bearing on the case in point. Don't tell them so much, but help them to see for themselves what is wrong and to correct it themselves under your guidance.

A lesson thus learned is well learned, seldom for gotten, and is worth a ton of the previous way of doing things; it teaches pupils to use their own brains in addition to, not instead of, yours, and in six months a very different state of things is apparent. Systematic teaching on those lines will do wonders in waking dull ones from their lethargy. and, in course of time, they will realize what good musicians and teachers have realized during their careers, viz.: That to learn bow to practice is the gradual acquirement of years. Economy of effort is as valuable and necessary to the musician as to the man of civil industry, and economy of effort is only arrived at when the whole of the intelligence is for the time being absorbed in the work before it, and when the brain is in supreme control of all the various muscular actions, directing and modify ing force, suppleness, lightness, strength, agility and the hundred and one graduations that are called into play in the course of a musical composition.

THE ETUDE

IMPORTANT ASPECTS OF PIANO TECHNIC

By XAVER SCHARWENKA and AUGUST SPANNUTH

This following effects, from a serily published educational work, attited "Methodib des Klaviczujeis," appear for the relation of the publishers, Bretitopi at Histot. The work is copyrighted and extract from the Following eward by reputed. The international effective of a first the Following eward by reputed. The international effective of a consistency of the dark English property of a consistency of the state of the following extraction worker playing to first dark English grant in the clearload world as a tender and a therefore of one of the following conservations of Europe. August Spannach, the distribution world as a tender and other clear which were the following conservations of Europe. August Spannach (through extensive in New York Fosses years, and other clear which were the following the state of the New York State Strings). He is not collar of 'Dis Spandach' wor of the Formaci Granton material purper. Both our, therefore, further extensive forces where the strings are the strong and the following with the state of the New York State Strings.

THE PROPER ADJUSTMENT OF THE SEAT AT THE other four fingers fall on their fleshy ends, care being PIANO. SINCE one must sit while playing the piano, it is of no small importance how one sits. Bodily proportions vary too widely to admit of a standard height of stool

Pianists differ greatly as to their practice in this respect, and it is not only the length of the body or the

shortness of the limbs that decides the question; habit

appears to have much to do with it. In general, the

player may be recommended not to sit so low that he

is deprived of the important aid of arm pressure, nor

so high that his arms lose their hanging position and

assume one which obliges them to support the body

An indispensable condition is that his position should

be firm, and that his body be allowed perfect freedom

of movement. Let him look carefully, therefore, to

his seat; it should be at just the elevation that suits him best, and he should not attempt to secure this

height by piling books upon it. Books are not de-

signed, nor are they bound, for such a purpose, and

they hardly afford the firmness and security necessary

How far from the piano shall one sit? When an

adult can reach the ends of the keyboard with his outstretched arms without leaning forward, and when

he can cross one over the other without discomfort,

he is at the proper distance. It is hardly necessary to

say that the stool should be placed exactly before the

middle of the keyboard. The body should maintain

an erect, unconstrained attitude; those who are short-

sighted should use all their will power to avoid the

natural inclination to bend forward. If they do not,

a crooked back will surely be their portion. Par-

ticular care must be taken not to drop the head un-

fingers should be able to find their way in the dark.

for the body

THE REGULATION OF THE TOUCH

been the most important and the one most frequently employed; the rule is that when no other touch is expressly enjoined the legato is understood. An exaggeration of the legato on an instrument which does not admit of an ideal legato is comparatively harmless, while its neglect is a degradation of the pianoforte. Hummel, indeed, goes so far as to recommend the player in passages composed of broken chords not to lift the fingers with exactness, but to let them remain on the keys as the successive tones are played, a style of playing known as the "legatissimo." Experienced instructors know that if pupils neglect the legato in the beginning it is almost impossible to master it thoroughly at a later period, therefore they give but little attention to other touches until the legato has become second nature.

is essentially furthered by not confining the practice of the five-finger position to the key of C, but by using the first five tones of all the other keys. The C position is not the normal one for the hand; positions which give the three middle and longer fingers black keys and the thumb and little finger white keys more nearly approach a normal position; major and F minor. Though the hand should be quiet during five-finger practice, it should not be an anxious quiet. In the beginning with many pupils it is often advisable to direct the weight of the arm toward the fifth finger. After the learner has become thoroughly accustomed to the shifting of the weight from one finger to the other more quict of the hand may required. This is by no means the principal consideration; it is to be taken up only after the transferrence of the weight from finger to finger takes place without

In the playing of a skillful pianist even the layman will be able to detect a considerable number of different touches; yet, strictly speaking, there are but two distinct varieties: the legato and the staccato. The words themselves merely indicate the effect, not the method, of tone production. This cannot be otherwise, since they express legato and staccato concepts which have to do with tones produced by all musical instruments, as well as by the human voice. Staccato, from the Italian staccare, means "detached"-but that gives not the slightest idea of how it is to be performed. It is the opposite of legato and comprises a number of different tonal effects, which also differ in appearance. Let us take up its practice with the simple five-finger exercise-yet, contradictory as it may seem, we shall not begin by playing it staccato. The staccato touch is composed of two actions: the stroke and the leaving of the key, and is best prepared by separating these two elements. Until the finger falls with per fect freedom there is always danger that its quick with drawal will compromise the light, but fixed, position which is necessary in the repetition of the fall. Therefore, it is better at first to practice only the attack slowly and carefully, and let the finger remain on the key; later its removal may be taken up. The wrist action, by which this is accomplished, should be characterized with so much security that there should be no particular difficulty experienced regulating the degree of power according to will: after this facility has been acquired the throwing back of the hand may be studied. This calls for slow practice; that is, though the fingers are withdrawn as quickly as possible from the keys, there must be an interval of some length between each individual action. Little by little this interval may be shortened until the movement becomes as rapid as possible.

HINTS UPON PHRASING AND FINGERING.

Is there then such a close connection between phras ing and fingering in piano playing? Almost as close as between phrasing and breathing in singing. Fingering, to be sure, is apparently something purely mechanical, while phrasing is one of the most important considerations in the art of interpretation; but as the entire technical apparatus becomes spiritualized and refined, a consummation as desirable as necessary, it will be found that fingering also has its intellectual significance, and particularly in the subject of phrasing. Of course the latter is in nowise dependent on the former, but the fingering will often come to the aid of the phrasing and not infrequently it will render yeoman service. The relations between the two may be fitly characterized by saying that fingering is the slave of phrasing and at times must be prepared to meet the most extraordinary requirements from its despot. It would be a great error to consider the mission of

phrasing as always to make the construction of a composition clearer, to give it deeper and more characteristic expression, to gain greater beauty of melodic outline. The supreme problem of phrasing, and one for which there is no universal solution, is to reveal in the phrase what the composer himself has put into it, and not to intrude our own personality in opposition to his thought. The corrective for this fault is found in a parallel of the player with the singer; naturally not one with a voice having physical limitations, but a singer with an ideal voice, one knowing no technical obstacles. Although the use of the breath in singing and speaking gives us the most graphic illustration of appropriate phrasing, it often happens that the vocalist is obliged to break a melodic phrase on account of insufficient breath; in a thousand eases he is obliged to resort to compromises which call for certain tricks, such, for instance, as a light, quick breath which he means to be unmarked by his hearers. All this, as well as the difficulty occasioned by the accent of the words, does not apply to the instrumental ist. While he must adopt the principles of the singer in regard to phrasing, he must produce results far surpassing those of the vocalist. The violinist may occasionally feel himself hampered through the peculiarities of the up and down bow, by the number of notes he is obliged to take in a single stroke; but he is far in advance of the singer so far as facility of phrasing is concerned.

In order to phrase correctly one must not only find the beginning and the end of the phrase, but the climax as well; then only can the suitable expression be determined, and this is the object of intelligible phrasing. The climax may very well escape one who busies himself too closely with dissecting the phrase; it is the melos that one must seek. This brings us again to the only reliable means of ascertaining the correct division of the phrase. This is found in singing. This view meets with opposition from many, but they cannot prove their case. The old question whether the first musical tone was formed by the human throat or by the shepherd's flute need not be discussed here vocal and instrumental music have acted and reacted beneficially on each other during so many centuries that it were foolish to insist upon radically different rules for their interpretation. If instrumental music should cease to "sing," it would cease to be music in the present sense of the word. In this comparison with song one must not think merely of gentle, lyrical strains; it is precisely with dramatic utterance that modern composers have most to do. The more stress they lay upon description in their instrumental works the closer the instinctive analogy they draw between them and song-yes, even with speech itself. At present w declaim in music, we sing and speak with instruments Nothing could be more stupid, however, than to im agine that in doubtful cases instrumental phrases must be provided with words, or even that a certain mean ing should be attributed to them. For instance, he who should seek words for the four notes of the open ing theme in the C minor symphony would not only show that Beethoven's theme had not appealed to him, but that he did not fully comprehend it

SUGGESTIONS REGARDING MUSICAL ORNAMENTS

Ornaments in music were once known as Manieren (mannerisms), and, since they were used with the design of embellishing a theme, received the name of ornaments. Most of these old Manieren still survive in their fundamental form, but they have taken on a different character; where this is not the case, they have disappeared. They occur much less frequently than in former times, but have become more significant, just as modern music seems to have taken upon itself the mission of saying more, of meaning more,

taken not to curve them unduly.

Of the various touches in use the legato has always

It is hardly necessary to say that a good legato touch

duly; the eyes are there to read the notes, but the The feet have their place near the pedal; the legs must never assume uncouth, awkward positions; e. g., crossed or twisted around the stool. Such liberties should not be allowed even while one has temporarily

THE POSITION OF THE ARM, THE HAND AND THE FINGERS.

It is almost impossible to touch upon this subject, even in the most guarded manner, without arousing heated discussion. The advocate of a "method" is apt to forget that one player may he allowed a freedom that cannot be granted to another. It would be folly to attempt training a weak, flexible hand, perhaps "double-jointed," to assume a flat or even depressed position; a slight upward curving of the palm would be much more advisable. On the contrary, a strong hand with stiff knuckles should have as flat position as possible. In any case, no position that is contrary to the nature of the hand, that compromise: physical ease or causes discomfort, should be demanded from the student. Methods that require a high curved hand may result in serious injury by interfering with freedom of muscular action and thus inducing a generally cramped and stiff condition of the muscles. To be sure, the finished virtuoso who has mastered all details of technic by years of study may violate funda mental rules with impunity, but the learner must follow the path marked out by approved experience

Neither is there an invariable position for the wrist, since this cannot be the same for all kinds of touch; c. g., in the playing of scales and of chords. One who allows his wrist always to sink below the level of the keyboard will inevitably acquire a scrambling style of playing which does not by any means tend to increase the strength of the individual finger. The player, however, who places his thumb so that the edge, slightly curved in ward, touches the key with the middle of the first joint has thereby gained an indication for the normal position of the hand. The

Formerly composers left the introduction of ornaments sity; when it does not grow out of the musical feeling it is felt to be a disfigurement instead of an emhellishment. To be sure, a hundred and fifty years ornamentation, but their interpreters were expected to use their own judgment as to following their indications literally. In accordance with the greater thoughtis expected to be an organic development of the with its mode of expression.

"The True Method of Playing the Clavier:" that "they that without them the finest song is simple and empty and lacking in clearness." While acknowledging their enlivening effect we should hardly go so far as this. The development of the modern pianoforte has led to a complete change of taste. With its vastly increased power of sustaining tone, we no longer experience the feeling of emptiness in an unornamented melody. Thus we may conclude that such embellishments drew their existence from the imperfections of the old instrument are now obsolete; and that even in performing compositions of the earlier period we may well be more sparing in our use of all ornamentation than were our forefathers, on account of the altered tone character with which we have to do. Should there be doubt that the composer himself has introduced this or that embellishment, test its effect; if it appear superfluous omit it without pangs of conscience -even in the worst case no great harm can be the

Since, in spite of diligent research, there is to-day no absolute certainty as to the execution of many embellishments, it need surprise no one to learn that at the time when they were used in the greatest profusion, about two centuries ago, there was an almost unlimited freedom in the way they were applied and executed. Individual taste was almost the sole criterion, and since they were generally expressed by signs and not written out in full it often happened that the ame characters signified different embellishments with different composers. This being the case, the only thing for modern editors to do is to go carefully to work by considering the original purpose of the ornament, and where there is any doubt as to this to in-cline toward tolerance rather than ride the hobby of a fixed principle. These are editions of the classics that show the latter tendency. Pupils should be trained to weigh the matter and form their own opinions on the subject. A convenient but deceptive way out of the sounds the best to our ears; but in classical works the modern conception of what sounds well does not always accord with their correct and characteristic style.

DOES PRACTICE MAKE PERFECT?

A commonly accepted proverb assures us that "Practice makes perfect," but there is an enormous amount of time wasted in thoughtless practice that could be employed to much better purpose. Experienced teachmuch of a hindrance as downright idleness. Many an instructor, too, is to blame for this. To initiate his pupils into the secrets of piano playing is only half cisely with the most talented is the danger the greatest, for such students possess imagination and fancy which develop in advance of their technical powers. Unless they are taught, how are they to learn that practice means building up? Parents of beginners cannot be too strongly recommended to have them instructed every day when possible; this saves much

On hearing a skillful pianist people are apt to ask, "How much does he have to practice every day?"as if it was quantity and not quality of practice that counts. The teacher who tells his pupil to practice so many hours a day keeps him back. The knowledge that one must sit at the piano a certain fixed time leads to thoughtless, mechanical work; practice becomes a punishment. As long as it is merely a question of chanical action to be profitable for music must have grow strong through self-use,

a psychical origin; without this no progress is possible. The only solution of the problem is to make practice so interesting that the learner's attention is held continually. Practice means repetition, but a repetition which is not also an improvement is useless-worse than that: it is injurious. One may be sure of this: Whoever finds practice distasteful, whoever calls it mechanical soul-deadening, has never attempted to work with his brain; he has no idea of what practice is.

WHEN YOU STOP TAKING LESSONS.

BY LEONORA SILL ASHTON.

However much or little you have learned, there comes a time when stated lessons cease, and you are cast upon your own responsibility. There will be no one coming, or no one to whom you will go, to carefully point out every mistake, and listen to you go over and over the wrong section till it is right. It will not be absolutely necessary to have learned a certain amount once or twice a week. In fact, the tight rein which the teacher holds upon every conscientious pupil is sud-denly loosed, and you are left to wander at your own free will in the great bewildering maze of music.

It is small wonder that children and older people are discouraged and grow careless and often let the little they have learned slips away, and finally lose it all when this occurs

Do you remember the first strange piece you ever tried to learn unaided? What a multitude of uncertainties arose, which never would have been there if you had heard it played by someone else only once? There is a remedy for every ill, however, and it was a wise man who said that experience was the best

First of all, keep up your daily practice just as if you were getting ready for a lesson twice a week. It will be very easy to let one day go by and put the regular hour aside for something else, but if you really want to keep your music, you will have to work hard every day of your life.

In this daily practice, continue going over and over the exercises and the pieces which you have learned under your instructor. The time, the phrasing, the pedaling are all correct here, and besides becoming valuable references you unconsciously form a habit in playing them thus which will aid you in learning a like composition.

It is not probable, even if you are so advanced as to have learned some of the Beethoven sonatas, a Chopin ctude or waltz, that you can play any of them perfeetly. That is a wide word, but you can attain to it, and there will be plenty of work left for you to do here. In this reviewing work, try and remember everything you have been told; the position of the hands in playing soales and arpeggios, and the different touches for all the exercises.

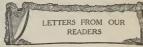
When you come to the pieces-there is first the time. Here be careful of the notes. It is a common blunder with young people when left to themselves to burry. (They have an idea that people will consider they play better if they play fast. This is the most inartistic thing that could be done. Don't imagine what people are thinking when you play. Try and find out of what the composer was thinking.)

Watch the whole, the quarter, the sixteenth note carefully giving to each its due time, and also the rests. How often these are disregarded and a rush made over them, when the pause, long or short, perhaps was the turning point of music!

After the time comes the phrasing. This, of course, is carefully marked out in these old pieces, with the accent on the beginning of the phrase and the slight staccato on the last note. Don't get in the habit of running the whole piece together as if it were a dozen sentences without a capital or punctuation mark on the

Then comes the pedaling. This also is carefully marked for you, and be sure you follow it just as carefully marked for you, and be sure you follow it just as carefully. The damper pedal taken up or put down an instant too soon will blur a whole measure. Do not feel obliged to wait, however, before you begin to study by yourself a new work,

Select a composition far below your ability, which you can read at sight probably, and which has simple harmony which will pedal easily. Even here you will have difficulties; but have confidence in yourself, apply pulmanification for every methe rules you have learned, and your knowledge will



ome of the brightest and best thoughts that come to office are to be found in our correspondence. From the time we will publish interesting and helpful letter.

TEACHING THE TEACHERS.

To the Editor of THE ETUDE:

I have been watching the certain successful teachers and been present at not a few lessons, and the one point which has come to my notice most vividly is that so many of them pay no attention whatever to the fact that some of their pupils are growing up with the desire to become teache themselves. This, of course, applies mostly to the private teacher.

Some I have seen, and even taken lessons myself from one of those, who not only acted but said in so many words that they did not wish any of their older scholars to be present when they gave a lesson to anyone else.

What is the trouble? Are the older teachers afraid the younger ones will take away their class? Are they afraid the younger ones will prove in-

capable or is it simply carelessness?

No matter what the cause, it is one that should be speedily overcome. How is a young woman or young man to know the best method or proper way of treating pupils without experience or advice?

I know several so-called excellent piano players who could not count the simplest time in the simplest piece, and why? They have never been taught to count for themselves. The teacher counts for them so that they get along very nicely (altogether too much so for their own good) and never have to bother to do the work-for work it is-for them-

How can a pupil who cannot count for himself expect to be able to do so for others? To my mind, it is very much more difficult to teach others than to do a thing one's self. Of course, any person who takes up the work of teaching music must have a love for the art. They must also have ability to impart knowledge to others as well as to have a personal idea of human nature. Different scholars would have to be treated in different ways according to their disposition and temperament.

Some children are deficient in time, others in sight reading and still others in hand position, etc. Each one should be carefully drilled on the part which is hardest for him. Some will correct little faults by a "please," and others need a rather sharp reprimand. I am not one of the teachers who believe in always smiling. That should come first, of course, but if it has not the desired effect, a little more severe method must be used.

Having explained my meaning to a certain extent I should like to suggest that the older teachers, who have pupils reaching the finishing point, reflect on how much those pupils would know about teaching and starting out with a class of rapidly progressive

The question is: Have the teachers taught the scholars how to teach?

It seems to me that a good plan would be to allow the older ones (under the teacher's super-vision of course) once in a while to give the smaller ones a lesson or, at least, be allowed to sit in the room and watch the methods employed.

The students will start out some day for them selvcs, and why not send forth good ones instead

Another question is: Why is it that some good teacher from the city does not go to the small towns or cities and teach the teachers in these places? It would be very much cheaper for the ones to be taught if they could remain at home and the city musician could easily pay for the summer's vacation in the country by giving one or two days a week to this work.

I have often heard a discussion on this by country teachers and should be glad to hear what some of the other readers have to say. A musical magazine is a great help, but practical work must be done if we keep up to date, and new methods and ideas can be comprehended much more easily by the active use of them .- Edna Johnson Warren.

Short Practical Lessons in Theory By THOMAS TAPPER

THE DOMINANT SEVENTH CHORD.

BY THOMAS TAPPER.

HAVING become familiar with the rules underlying the connection of Major Scale and of Minor Scale Triads, and having gained some facility in melodic expression in both modes, the student should next turn his attention to the Dominant Seventh chord.

All text-books on Harmony present the Triad Inversions after the chapter on Minor Scale Triads; with one of them, however (the 6 chord), the student finds so much difficulty that it may better be taken up after the Dominant Seventh chord has been studied, when both 6 chord and 2 chord may be first presented in cadence passages.

The peculiarity of the Dominant Seventh chord is that it occurs only in its own key (Major or Minor). Hence, it is especially strong as a Cadence chord and it always indicates the key with clearness.

The tones of the Dominant Seventh chord are the 5th, 7th, 2d and 4th of the scale. Thus in C Major are agreeable, but they create an effect of restless They are not reposeful, and the effect of the chord is to demand that one further step, which brings its tones into resolution upon a chord of reposeful character. For the present we will consider this chord to be the Tonic. The following connection, therefore, the restless chord, the restful chord, and the satisfactory progression of the one to the other:



As preliminary practice in learning to employ this chord, the student should be familiar with its appearance in every practical key. This, of course, involves knowing all the practical keys. In order to perform Exercise I of this lesson, remember that the Dominant Seventh chord is founded upon the Dominant of the key; that its tones are (1) Dominant, (2) Leading tone, (3) Supertonic, (4) Subdominant.

Exercise I. To what key does each of the following Dominant Seventh belong:



By the process of Interval analysis we learn that the intervals of the Dominant Seventh chord are (from the root) a major third, a perfect fifth and a minor seventh. Every Dominant Seventh chord has this structure. Therefore, Exercise II is helpful and suggestive, as it teaches us to examine a seventh chord to be sure it is a Dominant Seventh.

Exercise II. Analyze the interval structure of each of the following seventh chords, and state which are Dominant Seventh chords and which are not:



In order to ascertain the Dominant Seventh chord of any given key, it is necessary first to find the Dominant, then to add above it the leading tone, supertonic and subdominant, or the major 3d, perfect 5th and minor 7th. This form of practice and all the forms that precede are suggestions for becoming familiar with a new chord in the vocabulary from many points of

Exercise III. Write the Dominant Seventh chord of the keys of Eb, Ab, Gb, C, A, E, F, B.

Exercise IV. Add the proper chromatics, sharps or flats, to 3d or 5th or 7th (or all) of the following 7th chords, in order to produce a Dominant Seventh chord:



THE DOMINANT SEVENTH IN MELODY

The tones of the Dominant Seventh chord are collectively dissonant. They require resolution. This resolution is satisfactory when

(1) The root of the chord moves to the Tonic,

(2) The leading tone rises to the Tonic, (3) The supertonic falls to the Tonic,

(4) The subdominant falls to the third (Mediant).



This process of resolution must be observed in order to make a satisfactory cadence.

In employing the Dominant Seventh chord melodically, the last tone of the succession should be carefully resolved. Thus:



The following melody illustrates this chord



The chord moves from G to F, thence to E, which is its tone of resolution.

Melodies both in Phrase and Period form should be written employing this chord. Write both in Major and in Minor

ANALYSIS.

Fully to understand the manifold uses of any chord, the student should examine a considerable amount of good music and note its appearance and progression. If the student will look through the music of the sunplement to this issue of THE ETUDE, he will find many uses of the Dominant Seventh chord. Remember that this chord is very generally used without its fifth.



By comparing this cadence group with the cadence of No. 5, the advantages of omitting the 5th will be seen. permits the following triad to appear complete.

In modulation the appearance of a new Dominant Seventh chord invariably indicates a new key. Therefore, if one be not sure of the new tonic, it is only necessary to locate the new Dominant Seventh chord and the key is definite.

GENERAL REVIEW.

The following questions may be varied and increased by the student. They indicate some of the possible approaches to that general analysis which is indispensable in first taking up a new language:

I. In what key does the Triad D, F#, A# occur

2. In how many keys is the Triad E, G, Bb found? 3. Why are consecutive fifths prohibited?

4. Above each tone of the Major scale of Gb write diminished 6th

How many forms of the Minor scale are in use 5. Write the Dominant Seventh chord on C#, F#,

Ch. Gh. 7. What is meant by the resolution of a chord?

8. In how many keys does the triad G, B, D occur? 9. What tone of the Dominant Seventh chord may he omitted?

10. Define Cadence, Modulation, Mode. II. What is the Dominant Seventh chord of G Minor,

Eb Minor, G# Minor? 12. How does the Dominant Seventh chord assist in

determining a modulation.

THE TEACHER'S SUCCESS DEPENDS UPON THE PUPIL'S SUCCESS.

WHEN the pupil succeeds the teacher is always sure to partake of his success. His gain is not only artistic or commercial, but is far greater, because it comprehends an advantage of far wider importance. Every successful pupil enlarges the teacher's horizon, increases his thinking power, as well as his love for the art, adds to his own knowledge, and what greater power can there be than knowledge?

It may not be out of place to give several of Emer son's terse sentences: "It is the teacher who gives and learns, who receives. There is no teaching until the pupil is brought into the same state or principle in which you are." "The best teacher is the one who suggests rather than dogmatizes; the best teacher is he who inspires his listener with the wish to teach himself."

The teacher must come down to the pupil's level; he must look at things as the pupil views them, and by the aid of his experience, intensity of purpose, and tact the pupil will become interested, learn to think, and then progress will be easy. The teacher must not soar above the pupil's comprehension, and the pupil must endeavor to follow the teacher, who must reach down, and the pupil must reach out; and in that way both can move along hand in hand.

The pupil must be willing to help the teacher all he can, not only by doing as he is told, but trying to do so intelligently. He should continually ask questions, let nothing pass that is not entirely unlerstood, and learn not to work because he must, but because he loves his work.

There has never been a time when so much was expected from a teacher of music, and the pupil as well. The standard is getting higher with each year. One thing, however, he cannot do-that is, do a year's work in nine months or even less. The vacations have been growing longer, and ere long it would not be surprising to see the music term of many pupils become about the same length as the vacations, and in spite of all this we are expected to accomplish the same as heretofore; in fact, even more. The demand for large results from small endeavors may be one of the reasons for the great growth of the so-called "new methods" which give or it is promised they will give, you a royal road to success. They all but promise the impossible getting results, etc., in one-half or one-quarter of the time needed by the old methods. Whether these persons can accomplish what they promise is something you must find out for yourself.

Ritter says truly, "Does not the vocation of teacher really evolve from the true love for man and neighbor? A teacher must be able to love his pupil as the pupil must love his teacher. Only by reciprocal love is it possible that each unlock heart and soul of the other. Only so is it possible for the teacher to look into his pupil's heart, and learn to know his individuality, for if this remains closed to the teacher, then a natural development of the pupil is scarcely to be hoped for. He is no teacher who does not understand how to bring himself down to the standpoint of the pupil, so that, learning with him, he is gradually drawn to a higher plane."

Educational Helps on Etude Music

By P. W. OREM

HUMORESQUE-G. A. BURDETT.

A portrait and biography of this well-known American composer will be found in another column. "Humoresque" is one of his most recent works. It is built up of two strongly contrasted themes, a lively two-four rhythm and a flowing cantilena in three-four time. The two-four movement will require a crisp touch and a spirited manner of execution. The threeiour movement should be "sung," bringing out the two voices clearly in the manner of a duet. The composer has supplied copious marks of expression and picce will repay careful study. It has real educational value, and its musical interest and originality will ren-

HEART'S EASE-J. W. BISCHOFF.

This is a graceful and very expressive "song without words," by a veteran American composer. While this picce reminds one somewhat of the well-known "Flower Song," by Lange, it is in reality a work of more serious import, more elaborate in plan and in harmonic structure. This piece demands the "singing style." It must be played in a finished manner, with strict observance of all marks of expression.

MUSICAL CHATTER-F. VON BLON.

This is a decided novelty, a piano piece by the famous European conductor and composer, whose marches and characteristic orchestral pieces have proven so successful. This piece is a melodic and harmonic gem, cleverly constructed and rather easy to play. It should be played in a delicate and precise manner, bringing out carefully the inner voices. The second theme, beginning with the last half of the eighth measure, should be played as directed by the composer, with much expression. Note the effect gained in the repetition of this theme by the additional accompanying notes in the right hand. The third theme (in F major) is original and very taking. The German word neckisch, heading this theme, means "teasingly." Note the horn-like effect of the sustained C in the left hand, also the modulation to A major, immediately returning to F. The two slanting parallel lines at the close of the F major theme, just before the return of the principal theme, mean that the hands are to be fifted

SKETCH-ARTHUR BIRDI'S

Arthur Bird (born at Cambridge, Mass., 1856) is a talented American organist and composer who has spent much time in Europe. The "Sketch" (in F) is a good example of his work in the smaller forms. He has also been successful in larger works. This "Sketch" is a clever bit of workmanship, a logical and refined development of a characteristic theme. It belongs to the type made popular by Tschaikowsky in his "Chanson sans Paroles. The middle section of this piece, with its spirited climax, is decidedly interesting. The theme should be well brought out and the accompaniments sub-ordinated, but the syncopated rhythm of the accompaniment carried out steadily and precisely.

ARABIAN MARCH-GEZA HORVATH

This is a strong bit of characteristic writing by a popular composer. Many of the great composers have displayed a fondness for certain Oriental effects; see, for instance: Haydn's "Gipsy Rondo," Mozart's "Rondo alla Turca," Beethoven's "Turkish March" and many modern examples. In all these will be found the characteristic "crush note," known technically as the acteristic crush note, known technically as the Acciacatura or short Appogiatura. These grace notes are cleverly introduced in Horvath's "Arabian March," In pieces of this type these "crush notes" must be made to be must be played on the beat in a spiteful manner, extremely short, to be followed immediately by the principal notes (which they have displaced) almost as though the grace notes and the principal notes had been struck together. Play the piece throughout in a vigorous manner and at a brisk pace.

THE ETUDE

SLUMBER SONG-H, WEIL.

The "Slumber Song" is one of the most popular with composers of all the smaller forms. Historically it is one of the earliest, if not the earliest, forms of vocal expression. The lullaby or bereesse, as an idealized instrumental piece, holds an established place in musical literature. While there are thousands of these pieces written, a new and good one is always welcome. Mr Weil's new "Slumber Song" is an excellent example, inclodious and tenderly expressive, with just the proper amount of soothing monotony supplied by the drone bass, and with a gentle rocking motion in the accompaniment. Play it softly and dreamily, causing the melody to stand out slightly.

BERCEUSE-A. VON FIELITZ.

This piece differs materially from the "Slumber Song" by Weil. The French term "Berceuse" (meaning a lullaby) is applied nowadays to many fanciful pieces of quiet, meditative type. The "Berceuse" of Von Fielitz is an impressionistic "song without words," an idealized type, while the appeal of Weil's "Slumber Song" is more direct. The "Berceuse" of von Fielitz is a beautiful example of modern thematic and harmonic treatment, well balanced and skilfully worked out. It should be played with extreme finish, bringing out

SWEDISH DANCE-A, B. GRÖNDAHL.

Agathe Backer Gröndahl, one of the successful woman composers, was born at Holmestrand, Nor-way, in 1847. Madam Gröndahl was an accomplished pianist. As might be expected, her compositions dis-play certain Scandinavian characteristics. The "Swedish Dance" is one of her shorter pieces, but it is an excellent example of her style and workmanship. It s based on one of the national dance rhythms. In playing this piece note the "skipping" character of this rhythm. Play it accurately, giving strict value to the eighths and sixteenths, and to the sixteenth rests. Note the quaint effect of the alternating tonalities, G major and G minor; also, at the close of the piece, the effect of the C major chord preceding the final G minor chord. Madam Gröndahl died in 1907.

VALSE ETUDE-G. D. MARTIN

In addition to being a graceful and entertaining waltz movement of the modern type, this piece affords excellent practice in double-note technic with opportunity for employing a variety of touches. This piece may be played with much brilliancy of effect, and would go well in recitals.

LYRIC MOMENT-S. F. WEIDENER

This is a melodious "Album Leaf" by a promising American composer. It should be played with freedom and expression, like a song.

DANCE OF THE MARIONETTES-H. NECKE.

This is a lively and characteristic polka movement by a very popular writer. This piece requires a clean and even finger technic. The running work will have a more sparkling and clear-cut effect if played slightly non-legato. This piece will prove excellent either for

THE CAUCUS RACE-MARIE CROSBY

This is a bright little piece, one of a set illustrating "Alice in Wonderland," each founded on some characteristic bit of "nonsense verse." The "Caucus Race" should be played in a helter-skelter manner, as rapidly as consistent with distinct play-

CAVALRY PARADE (FOUR HANDS)-HENRY PARKER.

This is a brilliant and vigorous duet number, by the well-known English composer. It should be played with vim and dash, and in orchestral style. This would prove a very effective number for the opening

MORNING PRELUDE (PIPE ORGAN)-E. M. READ.

This is a very useful and attractive organ number. The melodies are taking in character, and the registration is most effective. The piece should prove popular with congregations, as well as satisfying to the

ITALIA (VIOLIN AND PIANO)-J. F. ZIMMER MANN

This is a fiery little tarantella, brilliant but not difficult to play. It should be played as rapidly at possible, consistent with clearness and ease. The second section, in G major, may be taken somewhat more slowly. A fine recital number

THE VOCAL NUMBERS

Mr Michel's "Thy Will be Done" is a useful Mr. Michel's Thy will be both it a useful sacred song which should go well as an offertory. It has a good, broad melody, simple and unaffected, but appealing. It will prove effective if sung in a sympathetic manner.

R. M. Stults' "Sing Me Some Quaint Old Ballad" introduces very cleverly as a "refrain," the popular "Annie Laurie." This song should prove popular for general use.

MR. GEORGE A. BURDETT'S WORK AS A COMPOSER



THE ETUDE will present from time to time short sketches of the work of composers whose works deserve to be better known. Although our main purpose in doing this is to promote the interests of American composers we shall not by any means restrict ourselves to

The subject of the present sketch, Mr. George A Burdett was born on Rea con Hill, Boston, in 1856. His father was an or-

ganist, and the boy's musical education commenced at a very early age. One of his first teachers was Junius W. Hill, Boston has known few more able teachers than Hill. He graduated from Leinsic Conservatory, and later became Professor of Music at Wellesley College. Mr. Burdett expresses a debt of gratitude to Mr. Hill for giving him a firm foundation?

Later Mr. Burdett spent two years in Dresden, study ing with the organist, Fisher; one year in Hanover, studying with the court organist. Mr. Burdett returned to America and graduated from Harvard with honors. Mr. Burdett took all of the courses in com-position under the late John K. Paine at Harvard. The next year was spent in Berlin, where he studied under Haupt and Kiel.

Mr. Burdett is now organist of the Central Church at Boston, and has been a member of several expert committees and boards of visitors. His compositions are very numerous, and some have met with pronounced

WHY HUGO WOLF FAILED AS A TEACHER.

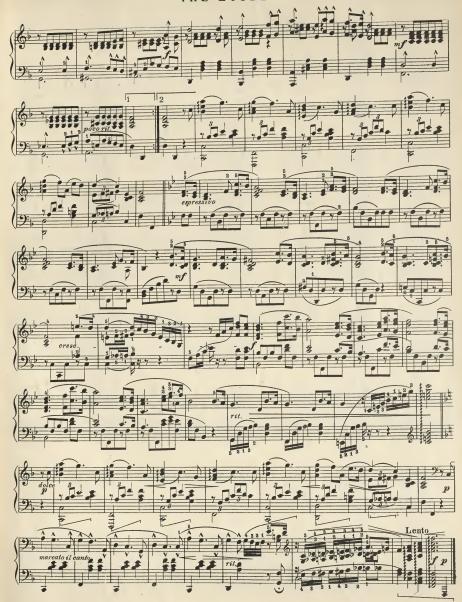
Lovers of Wolf's beautiful songs will be interested to know that Mr. Ernest Newman's book, entitled "Hugo Wolf," is now in course of preparation. Wolf has not unhappily been called "the Wagner of the song," and his genius in this direction is rivaled only by that of Schubert,

"It goes without saying that he was constitution ally unfitted for teaching, or, at any rate, for the kind of teaching he had to undertake at this time. Boy as he was in years, his musical nature was matured enough to create a wide gulf between him self and his pupils. He was probably impatient beyond the average of teachers at having to spend valuable time in laboring with children at the rudivaluable time in laboring with children at the rudi-ments of piano technic; and it is not surprising to learn that he put this side of his duties out of sight as far as was possible and gave his energies to teaching his pupils the wearisome, but not quite so wearisome, elements of mestal theory. We have a record of what his behavior could be at its worst in the case of a certain in the case of a certain Fraulein G., to whom he had to teach the piano in the early eighties. She had apparently little musical talent and Wolf found it hard to keep his temper with her. His language to her at times is said to have been more in keeping with the situation than with the conventions of ing win the situation than with the conventions of polite society. He used to play duets with her of a variety ranging from Beethoven symphonies to Lanner waltzes. When his patience was at an end he would angrily drive her away from the piano and play by himself long stretches of the music of his predilection, especially that of Berlioz. It ended with his refusing to teach her any longer.

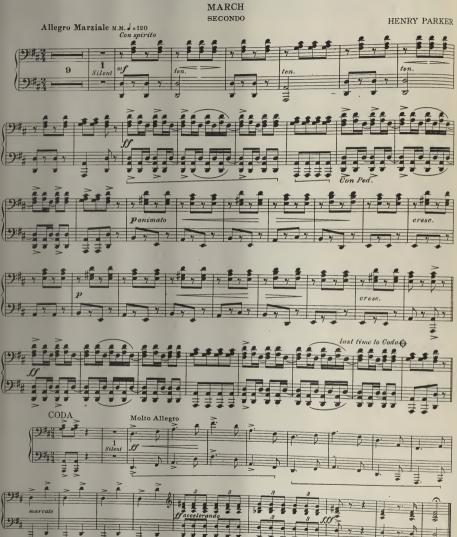
DANCE OF THE MARIONETTES

MARIONETTEN TANZ HERMANN NECKE Allegretto grazioso M.M. = 116





CAVALRY PARADE

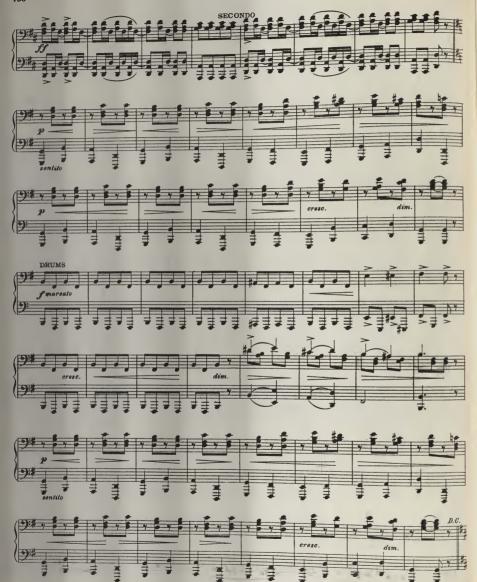


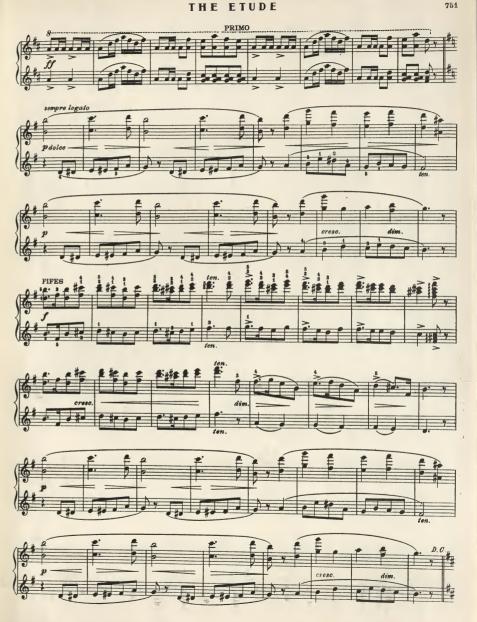
THE ETUDE

CAVALRY PARADE

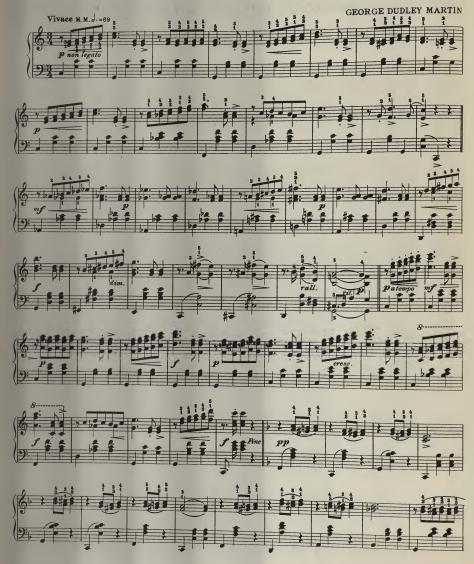
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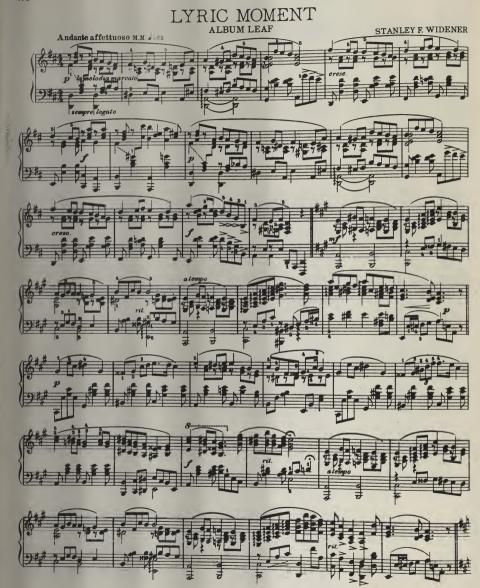




VALSE ETUDE

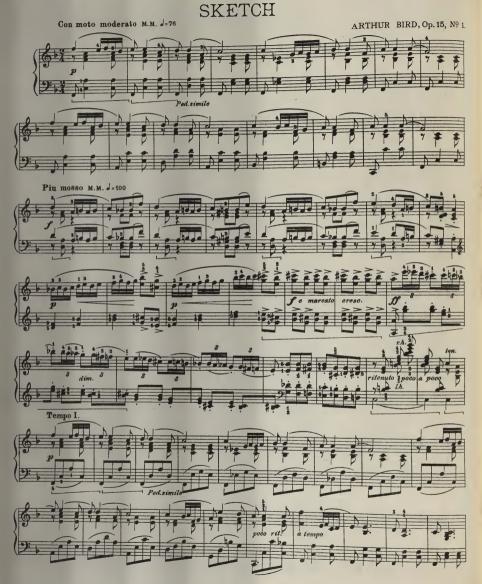






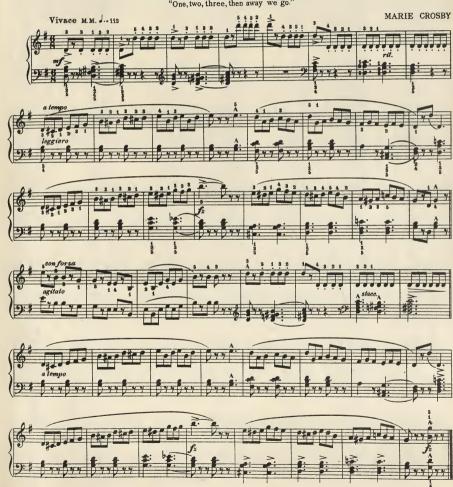




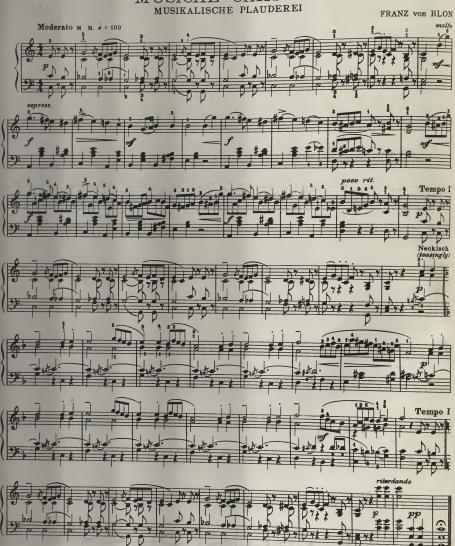




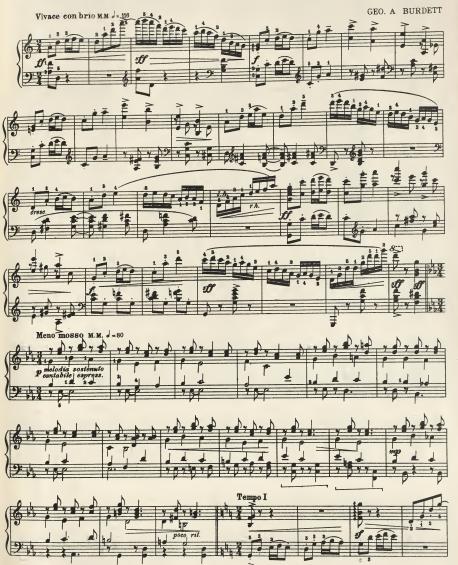
THE CAUCUS RACE "One, two, three, then away we go."

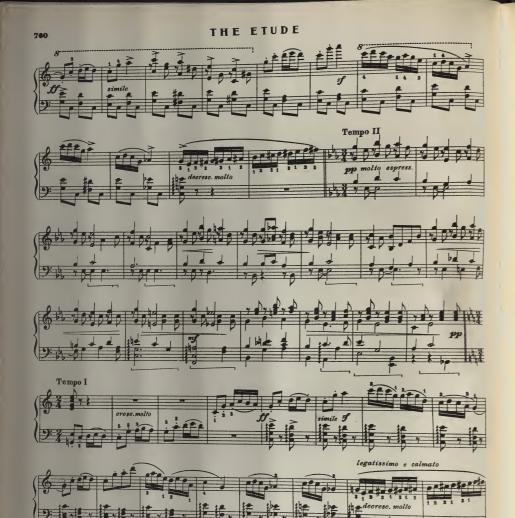


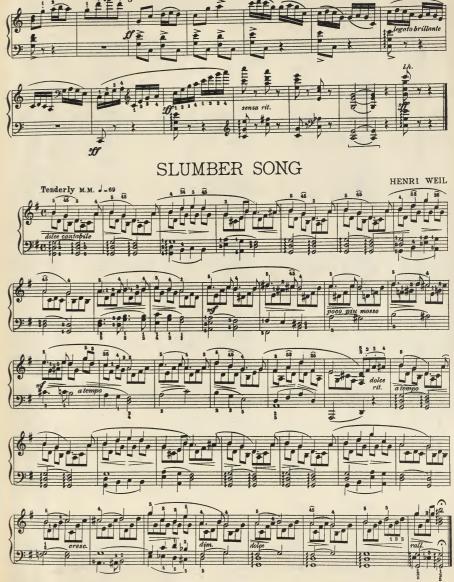
MUSICAL CHATTER



HUMORESQUE

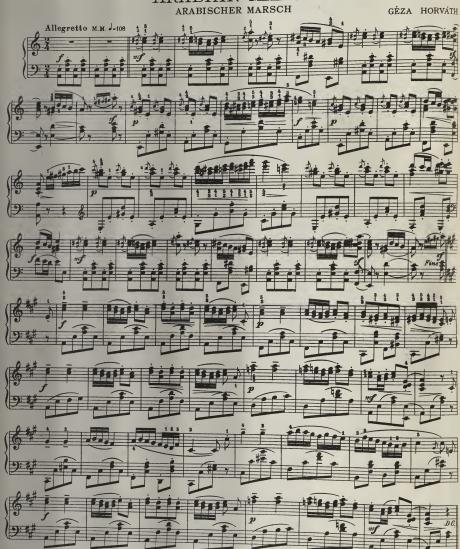






THE ETUDE

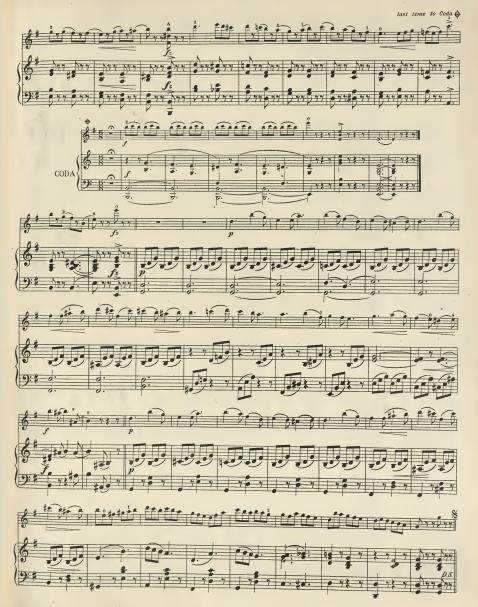
A Mademoiselle Sophie d' Antoine





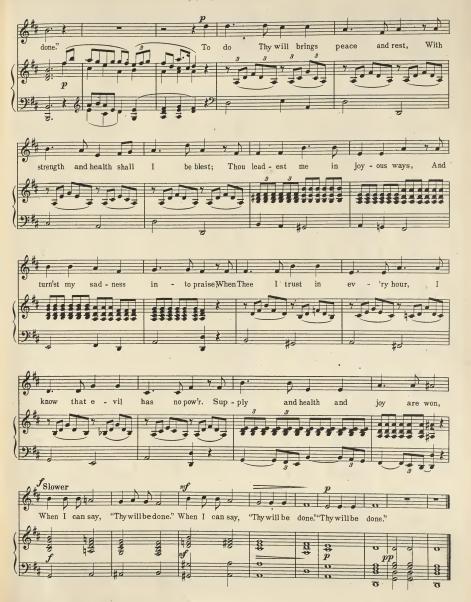
SWEDISH DANCE

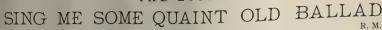


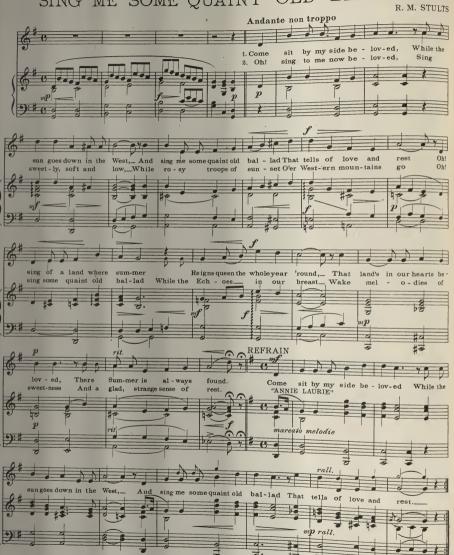


THY WILL BE DONE









THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



THE GREATEST PIANO COMPOSITIONS

THE GREATEST PIANO COMPOSITIONS.

I Will you shallow explain may pupils of the orth grade after working at a difficult plee. For a week cannot hapfy it so well, "greatest and most a week cannot hapfy it so well," greatest and most continued to the property of the proper

any came the control of the control

1. For exactly the same reason that if you commit to memory a page of Shakespeare and then do not repeat it for several days portions of it will escape your memory. Finger memory works in a manner analogous to that of the mind. Although the finger processes should be made as automatic as possible, yet they need constant exercise. You probably have heard the famous remark of Von Bülow's, that if he neglected practice for one day he could perceive a deterioration in his playing; if for two days, his friends noticed it, and if for three days, the public could perceive the difference. In spite of a possible exaggeration, this contains a great truth in regard to all mental and physical processes. To keep any composition in excellent playing condition requires constant practice. The greatest virtuoso will not appear before the public in a composition that he has played all his life without first practicing it again. To the student this may at first seem a little discouraging, but the obstacle is more imaginary than real, because one never needs to have a very extensive repertoire to draw upon at a given moment, unless one devotes himself exclusively to performance. The piece learned one month, and temporarily dropped, is not forgotten the next. It only needs reviewing. What required hours of practice in the beginning can now be revived in a few moments. This is the case also with compositions that may have been dropped for years. Take up a piece that you have not played for perhaps twenty years, and if it was well learned in the first place you will find that it will "come back" to you in an incredibly short time The pianist, in order to be able to appear at his best, must always keep a repertoire in readiness, in case he may be called upon to play without warning. To keep such a repertoire in order he will find is no hardship; rather, indeed, a pleasure.

2 It is difficult to obtain universal agreement in any matter requiring critical judgment. Twenty-five year ago the five last sonatas of Beethoven were accepted without question as the most difficult compositions for the piano. Question has been raised in regard to this from time to time, but I have never seen it settled in a manner that satisfactorily replaced the Beethoven works. There was a time when Balakireff's "Islamey Fantasie" was considered technically the most difficult piece written for piano, but I think it is agreed now that Godowsky's transcriptions of Chopin's etudes arc the most difficult to execute. However, the emotional and intellectual content of these is nowhere near so difficult as the Beethoven sonatas mentioned, and hence the latter can hardly be said to have been supplanted. Whatever individual opinion there may be as to the right of certain other compositions to be awarded this position, unless such opinion is accepted universally by those capable of judging, Beethoven must be allowed to retain the position he has held so long.

3. The question is not so much what the young man plays as how he plays, and what condition his hands are in. It is very doubtful if he could have acquired a modern technique or an understanding of the samwithout assistance. Does he intend to become a musician and teacher? If so, a very careful and thorough technical review will be necessary, beginning with the elementary stages and progressing to the point which he seems to have reached at the present time. Without this how can be teach that which he has never thoroughly understood and assimilated? Students who follow their own impulses nearly always have awkward hands and fingers, and need a great deal of careful attention in order to undo what has become a fixed

habit. Such students invariably need a great deal of practice in etudes of the order of Czerny's Velocity. giving close attention to the finger motions until they have acquired independence of action. I see no reason why he should not be taken through the regular routine of etudes, for he will need to understand them in order to teach them. He may doubtless be able to omit many that he would need to practice had he not already intelligent he will readily understand the situation when you explain it to him, and will be willing to do every reasonable thing you ask of him in order that he may acquire a well-rounded technique that will serve him in every sort of music.

PLAYING OVER A PUPIL'S MUSIC.

1. Is it advisable for a tencher to play a pupil's music to him before he studies it?
2. Is it better to work an etude up to tempo the first time it is studied, or afterwards in a review?
3. Would you advise a few etudes welf done, and worked up to tempo, or many, but not so perfectly done?

I. It depends largely on the nature of the pupil's talent. Some are so quick to catch a new thing, and so prone to imitate, that their reasoning faculty and power for studying out the correct interpretation of a composition will remain entirely undeveloped unless they are forced to exercise it for themselves Pupils whose imaginative faculties are active should be encouraged to exercise them, studying out the meaning and method of playing compositions for themselves, which the teacher corrects afterwards. Of course there are many things that need to be explained in advance, and examples given, but with such pupils it is usually sufficient to indicate in a general way what the pupil should take special

In contrast to these there is the dull class, slow

of apprehension, and possessing little imagination or originality. They rarely become quick in interpreting the visible signs, but have to puzzle them out slowly, and it is excessively difficult for them to re-create the music. They sometimes make good players eventually, although the process is comparatively slow. Such pupils, however, need assistance where the other class only need suggestion. Hence the teacher needs to show them how their pieces "ought to go." Sometimes it is a great help to this class of students to play their pieces over several times. Take note of how much more quickly they will learn a piece in which there is a familiar melody They need to hear a thing many times before it makes an impression. I do not mean you to infer from this, however, that such pupils are not to be taught to use their re-creative powers. On the contrary, they need special attention constantly, more thoughtful attention than the bright class of workers In the elementary stages they should be given a certain portion of each lesson to figure out for themselves. When they become reasonably advanced, they should be assigned interpretation lessons, pieces of good quality but so simple as to offer no diffi culties technically. Pupils are likely to rebel against the simple pieces, but if you make them understand that they are studies in interpretation, you will have no difficulty. As you are an advanced player yourself, you know there are quantities of easy pieces by the best composers that exact a great deal on the part of the player in the way of interpretation.

2. As a general rule, pupils are hurried through books of etudes too rapidly, acquiring a comparatively small part of the technique that the etudes were intended to develop. Teachers who are popularly supposed to receive only advanced pupils could tell you volumes in regard to this. Pupils come to them who have been through Cramer and Clementi, but only at a slow rate of speed and with hands so cramped in the endeavor to encompass passages much too difficult for them that they are hardly ready to even take up Czerny's Velocity Studies. Teachers of the fame and prestige of Sherwood,

diagnosis, and industriously sets to work to reconstruct his technique. When Messrs. Smith and Jones, however, teachers of less prestige, but who understand the needs of the ill-taught student just as thoroughly as their more famous colleagues, tell the applicants what they should do, the latter, insulted at being "put back," seek other teachers. Thousands of such would-be players, who might easily become at least "local celebrities," pass annually into complete and unrescued oblivion because of the self-conceit of their ignorance. The lesson to be learned from this is, that all etude work should be done thoroughly and carried no farther than the student is reasonably able to approximate. Many of the Czerny etudes are marked with too great a metronome speed, and hence the student should not attempt to work them up to the given number. Liebling has corrected this in his edition, which indeed constitutes one of its chief recommendations.

Whether a student is ready or not for a given set of etudes may be determined from his ability in playing scales. The student that can with difficulty play his scales at a speed of 100 for the quarter note. divided into sixteenths, is certainly not ready for Czerny etudes requiring the ability to play at the rate of 120 to the quarter note. Judgment must be used, however, in regard to pupils. Some have sluggish hands and never can acquire great speed, al though performing music of moderate speed in a manner to give a great deal of pleasure in their own circles. A different standard of speed must be estab lished for such in their velocity etudes. Further more, it is an excellent plan to commit to memory certain velocity etudes of exceptional value, and keep them going for weeks until a high degree of skill is developed. Also, ctudes of the artistic calibre of those of Chopin should be gone over many times; indeed, they become a part of the experienced ing. Students whose hands have acquired the habit assuming a cramped or constrained condition when playing rapid passages, due to having been advanced too rapidly, can overcome this by practicing a great deal of ctude work at a very moderate speed learning meanwhile to hold the hands and fingers in a perfectly supple condition, afterwards going over them a second time and working them up to speed. I once knew a young student who went to Louis Maas in Boston. During the entire first year Mr. Maas insisted on his working in this latter manner, studying Mendelssohn's Concertos and similar works as well as etudes at a slow tempo. The second year he spent in developing these same works up to speed. He afterwards became one of our finest American pianists. You see, therefore, that there are many things to be considered in connection with individual pupils, and that it is impossible to lay down any general laws that will fit all cases.

situation when it arises. The student accepts their

3. Far too many etudes are learned in the majority of cases. Students should work for quality rather than quantity. This question is sufficiently answered

OCTAVES

One of my pupils clock a course of study at one of the promplies clock a course of a study at one of the promplies clock a course of a study at one country, and since returning says that her teacher that the country, and since returning says that her teacher country of the country of the course of any sort. I have sharely study the course of any sort. I have sharely study the visit occurs, and sourcedy a month passes that write occurs, and sourced a month passes that write occurs, and sourced a month passes that write occurs and the country of the country

YES, the wrist is certainly used, but its motion is now taught somewhat differently from that which was formerly in vogue. Many good teachers no longer teach that the forearm should be held rigid and firm while the hand moves up and down as upon a fixed hinge. The combination of motions is complex and difficult to explain in a few words, and without actual demonstration. The forearm is held high and communicates an impulse to the hand hanging flexibly upon the wrist, the notes following from the impulse in a manner somewhat analogous to the rebounds of a rubber ball when thrown forcibly upon the floor. The motions of the hand upon the wrist must constantly retain the utmost freedom and flexibility of movement, and all rigidity of the upper arm must be avoided You will find the fullest treatment of the doctrine of octaves in the first and fourth books of Mason's "Touch and Technic," The Leschetizky books still teach that the arm should be held low, and the hand move with Joseffy and others can readily deal with such a the hammer-like hinge motion from the wrist for piano

octaves, but that the arm should be held high and the

hand merely glide along the keys for forte octaves. Is it not possible that many of the wrist octaves you see

mentioned are to be interpreted in the light of the

doctrine outlined in the foregoing? To understand it

Is your pupil can play the foregoing with freedom and speed, approximating the required tempos, and can practice three or four hours a day, she might spend one-half the year on Clementi's Gradus, selecting judiciously so as to meet her special needs, following with the first book of Moscheles, Op. 70, for the second half. Kullak's Octave School may be intermingled with it, what she does depending on the octave training she has already had. During the year Bach's two and desire into the child. When there is a natural desire three-part inventions ought to be interspersed, using the child loves everything in nature that is the following numbers in order of difficulty as here given: from the two-part inventions, 8-13-14-6-1-10-12-3-4-2; from the three-part inventions, 1-2-7-10-12-15. Of course, she will continue the practice of scales, arpeggios, etc. For pieces your choice of selection will be very extensive. You should not confine your attention to pieces of the same grade of difficulty. Pieces of the order of the easier Chopin

By way of illustration, compare the musical nocturnes should be studied for interpretation. There abilities of Wagner and Mozart. They both had is no limit to the number of selections of this kind. Beethoven's sonatas, Op. 13, 26, 31, No. 3, and Op. 2, No. 1. Chopin, Polonaise, Op. 26, No. 1. Schumann, Fantasie Stucke, Op. 12. Moszkowski, Valse in A flat, Schubert, Impromptu in B flat, Op. 142. Schubert-Heller. The Trout. Rubinstein, Kammenoi-Ostrow. Hollaender, March, Op. 39, No. 1. Kroeger, Arion. Reinhold, Impromptu in C sharp minor. This selection will provide sufficient variety to keep the pupil inter-

A SUGGESTION.

ONE of the readers of the ROUND TABLE sends a suggestion" for the benefit of teachers who, like herself, have had difficulty in teaching the rudiments and clementary theory to young pupils. She says:

cutary theory to young populs. Soc says:

"Last year I tried class meetings, and they did

much good for a time. Gradually, however, most

to the control of the control of the control

man to the I finally had to discontinue the meetings. This year I have procured blank books with

the statement A coul issued I give them three or

to gravitous, which, with the amounts, they

purstions, gradually leading on to more advanced

work, and it is remarkable, what is wide scope for

milling up. When we have reached a given point in

our work I shall have all the boots turned in and

its writing, pointing and fullness of restanciar, will

be awarded suitable prices. Thus for the pupils

lace whom a great cold of interest in the scheme.

One comment suggests itself from the foregoing in regard class meeting of students. Teachers should take into account the natural tendency in human nature to grow tired of any routine exercises. Adult pupils will submit even to tiresome routine, because their reason children the reasoning faculty has to be developed, and hence they will continue voluntary exercises only so long as they contain an element of novelty. Hence teachers should not have them meet too frequently, nor keep them long in session. Neither should they be continued late in the season. All extra and voluntary classes should be lightened up toward the end of the season when students are beginning to take more interest in vacation plans. Only a certain amount can be accomplished at best, and the shrewder a teacher is in planning accordingly the better results will follow. Our correspondent's new plan, however is an excellent one, and well worth being tried.

"I have a very talented boy pupil, ten years of age. for whom I have difficulty in finding pieces and the control of the control reach them yet. He plays some of the Mozart and Haydm sonatas and Hach's latin Concreto. I wish to sak if you could suggest some swinted pieces, particularly some of the lighter, brilliant kind?"

I think you will be able to make use of many of the following: Spinning Wheel, Bendel; Renouveau, Godard: Angelus, Godard; Song of the Brook, Lack; Etude in G major, Moszkowski; Sonatas, Opus 40, Beethoven; Songs Without Words, Mendelssohn; Rondo in C. Beethoven; Nocturne in E flat, Op. 9, Chopin: Babbling Brook, W. G. Smith; Song of Troubadours, Raff.

TEACHING.

DESIRE, attention and application are three words which should be impressed upon the mind of every musical student. They should be of value not only to the beginner, but to the advanced student as well. Without grasping them in the reality nothing can be accomplished

In order to do anything we must have the desire After the desire we must have attention of mind, and lastly, we must apply what we have gained through attention.

Thus, in music, a child must have a desire for music. There must be some goal toward which he can work. This desire should come naturally, but if it does not, the parents or teacher can infuse a desire into the child. When there is a natural demusical. He will grasp every opportunity that comes before him. He will dream of the future time when he will be able to reproduce the music that is swaying continually within his soul. Attention and application are in tune with his intense desire. It requires but some years of time to bring forth the cherished results.

genius. Wagner had great power. Nevertheless, everyone knows that he applied his genius to music owing to circumstances. He might have attained equal prestige in any other walk of life. Mozart, on the other hand, was a born musician. He seized everything by its musical side. Thus innate power is a precious thing and commands reverence. the majority of musical students of to-day do not have this natural desire or innate power.

CREATING A DESIRE.

Conversations should be conducted with intelligent music lovers. Many people cannot express definite ideas of the art. Many music teachers themselves forget this very important part in a course of instruction. They forget it because it has been omitted from their own study. A certain piece of music should be discussed as to its musical value. its relative importance, and its technical importance, and its harmony. It is a fact that musicians who feel music most intensely seldom speak of the emotional extent of a piece, but more often of the

All truly musical people possess to some degree the power of observation, and it is their duty to exert this power whenever they listen to music. beginner in music will listen to a fine composition and simply hear a mass of sound. It is the teacher's duty to point the way which leads to an ability to listen intelligently to music. The child, as he advances in the art, will learn to appreciate thoughtfully any good composition. If a child receives corimpressions from the start he will widen and unfold them into original ideas when he grows older. After a child has listened to good music he will invariably be filled with enthusiasm-with desire.

A teacher should give the needful encouragement to a pupil. He must be given a good foundation upon which to build his musical powers. A teacher of music falls into the habit of teaching, first, the keyboard, then the notes, and lastly, pieces of various kinds selected in a haphazard fashion. The result is that each year there are more poorly trained pupils, who, in turn, are incompetent teachers. The preparation of a course of study in music demands time, power and a great deal of natural ability on the part of the teacher. It is just as easy a matter to have well-fitted teachers as not. On them depends the future of the musical student. Teachers can be fitted for their work without a conservatory course. To repeat, it is for them that the words desire, attention and application mean so much.

The teacher who has been giving lessons in a dull, "hum-drum" way may still improve. No child will get a desire to unfold his latent talent without the help of a good teacher and a good course of study. A talk or a story about the lives of various composers will prove more beneficial than an hour spent in "hunting" notes. This will help to vary the program and aid in holding the pupil's attention. The child should be taught the meaning of music, the value of it and the history. This can be done at the outset by arranging the subject matter to suit

So many children count the minutes when their allotted practice hours will be over. They dread the music lesson. Why? You may claim that it is because they have no music in them. Not at all. It is often because the teacher lacks the power to make a music lesson attractive, besides the plain facts of technic. The teacher must create the desire in the child by giving him instruction along the different lines that lead to a thorough knowledge and appreciation of music.

ATTENTION MUST BE UNDIVIDED.

Attention is the next important factor. Undivided attention is what every student must have. His attention must be fixed constantly upon the goal which he wishes to attain. With that in view he will give all other attention to musical facts as they present themselves to him. A student should learn present themselves to him. A student should learn to love his instrument. He should be taught how to care for it properly. Every detail should be care fully noted. During the time when exercises and scales form the most important theme all the attention should be given to them. Attention must be paid to every key, every tone and every half-tone A student should be able among the first things to know a tone without "seeing" it. If he trains his eves to the exclusion of his ears a one-sided musical ability will result.

Every measure should be played until it means something. Every composition, no matter how simple, should be read with care and played with precision. By precision stiffness and monotony is Every note must be given its true value not meant. and its individual, as well as its relative expression These seem such little things, but it is only by attention to them that a student arrives at skillfulness

A great amount of attention must be given to the selection of music for study. Melody is not the prime factor to be taken into account. Many of the great masters do not have in their compositions that melody which most uncultured people demand. The reason many young musicians want melodious music is because they have never, been taught to understand music. Classical music seems dull and uninteresting to them. More pleasure is gained by studying several measures of Wagnerian composi tion than by strumming piece after piece of popular

THE MEANING OF APPLICATION.

Application divides itself into two channels. The student's knowledge can be applied to the rendition of standard compositions or to original work. Application is necessary from the very beginning. However, a student realizes more fully what it means after he has mastered the rudiments of music

In the performance of compositions the true musical talent of the student is brought forth. Many musicians play in a most mechanical manner. They lack the innate power to reproduce the thought of the composer. A great help to a student at this stage in his career is to read from the poets. By reading poetry he becomes acquainted with rhythm and beauty of thought. This will eventually permeate his inner spirit and it will come forth in a harmonious, thoughtful, soul-inspiring performance of a com-

Written composition affords a most excellent test of the correct application of musical knowledge. A student should finish a piece completely before he attempts to play it. He must be able to hear mentally the various parts. He must see the whole composition in his mind as a finished piece of work and not as a series of floating harmonies. This thorough application is the privilege and power of the chosen few. Nevertheless, it is the goal toward which the most unpromising student must look.

THERE can be nothing more barren in the world than one idea, springing from one idea, nourished on one idea, and aiming at one idea; and there can be nothing weaker than a conglomeration of countless ideas, having no common center, not even self supporting, much less supporting aught else.-S. A.

WHATEVER the relations of music, it will never cease to be the purest and noblest of arts. It is the nature of music to bring before us, with absolute truth and reality, what other arts only imply. Its inherent solemnity makes it so chaste and wonder ful that it ennobles whatever comes in contact with

Let us suppose that the above advertiser was a teacher who had received a fair musical education in some large American city, and had been located in Smallburg for many years. He would probably be known by everyone in the town, and had an excellent opportunity to do really good work. His circular is inappropriate in every respect, since he cannot alter the general impression regarding his work. All that he needed was a simple, little statement of what his work really had been and what his plans were for the com-

Francesco Pomposo INSTRUCTOR IN

THE ART OF SINGING

Signor Pomposo is a graduate of the Conservatory of Naples, and for twenty years appeared in leading roles at such famous opera houses as La Scala (Milan), Kol. Hofoper (Dresden), The Grand Opera (Paris), Covent Garden (London) and the Metropolitan (New York) During this time Signor Pomposo had excellent opportunities to investigate the different methods of singing employed by his colleagues, and the advantage of this experience to students is obvious. Signor Pomposo will be glad to meet prospective students by appointment.

EXAMPLE 2

The musician cannot with propriety adapt circus methods of advertising, nor can he display glaring posters or hillboards without being suspected of humbug and fraud. This does not mean that the musician is denied the use of placards, but does mean that his methods must be more conservative and governed by

Signor Pomposo requests parents and pupils to come to him at once so that no time may be wasted with swindlers. Terms \$3.00 a half hour

STUDIO OVER MCALPIN'S MEAT MARKET

SOME FUNDAMENTAL PRINCIPLES

OF ADVERTISING FOR THE

MUSICIAN.

BY GEORGE C. BENDER.

[The following is a condensation from a portion of Mr. Bender's forthcoming book on the business side of the property of the published in The Evone during the last four months.—The Europe.

THE presentation of the following fundamental prin-

ciples is justified because they are recognized and util-

ized by all skillful advertisers. The reader is obliged

to know what constitutes the "practical" before he can

apply it successfully to his own work. The respective

principles must be thoroughly understood and prac-

ticed. The writer believes that the following may be

easily comprehended, because the main ideas are pre-

APPROPRIATENESS IN ADVERTISING.

An inappropriate advertisement always defeats the

purpose of the advertiser—it is invariably a failure. Circulars, poorly printed on cheap paper, are some-

times productive of good results, but they must appeal

refinement displayed in the use of good materials and

artistic typography. Since such a circular is rarely in-

misdirected effort and a wasteful expenditure of money

Big black "display" type, startling headlines, bom-

to those who lack culture, whereas the educated and re-

fined are more readily impressed by an artistic display

The following, for instance, is an example of how not to advertise in circular form (see example 1):

Signor Francesco

One Of The Greatest Living Tenors

riends and patrons, and the musical

Pomposo

Signor Pomposo desires to inform his

world in general, that after years of study

est of all singing teachers, he has invent-

can ever hope to reach musical success.

and professional experience with the great-

est of all singing teachers, he has invented the one method by which the student

Most of the vocal instruction of this

day is founded on fraud and ignorance and

Master Of The Art Of Singing

AND-

and more conservative statements.

to a class of people who are unable to appreciate the

sented in abridged form,

Ludicrous as this may seem, it is not so very different from the circulars that are often found in our large cities. The display is ridiculously bad, and the whole circular has fraud written all over it. Let us suppose that the signor had really been a great teacher, and had possessed a knowledge of how his business announcement should have been made. It might have appeared something like this (see example 2):

This advertisement is modestly written, and if truthful statement of facts is about all that can be said. It is appropriately worded, and is printed tastefully. If the advertiser so desired he might have added his press notices, but since there has been so much corruption of the press, both in Europe and here, the public has learned to place little or no value upon press notices.

Another form of an inappropriate advertisement would be the following (see example 3):

Laugh, if you will, but circulars like the above actually do exist. They are founded upon the idea that this is what is needed to convince the public, who,

all of these circulars are due to an attempt to defraud the public, but are sometimes due to ignorance of the right manner in which to advertise.

Suite 78. CARNEGIE HALL

THEAGNER INTERNATIONAL CON-SERVATORY OF MUSIC

OF SMALLBURG, NEVADA

This institution is designed to accomplish the same results as the great music Schools of Europe. Our course is based upon the greatest systems and methods of the world. Why go to Europe when we can give you the same thing here?

We employ three professors and sell

Our course runs from the Kindergarten to the Virtuoso. Paderewski made \$250. 000.00 in less than one year. Why not enter this lucrative business? Call in upon Prof. Miget some day and talk it over.

EXAMPLE 3.

good taste. Here, again, it is necessary to consider the class toward which the advertising is directed. Patronage and prestige of any particular kind may be deof course know nothing of music, and are therefore veloped by advertising if the character of the adver-

dressed. This can only be done by accurately appreciating the peculiarities of the individuals who compose the class which is to be reached. Think of the atrociously printed, badly worded, mis-spelled circulars that are sometimes scattered around city streets as advertisements of cheap groceries. The main consideration in a circular of this kind is to bring the name of the article and a very reduced price to the eye of the consumer. What if the housewife of very limited means does read, "Blewing 5 cents a bottle," or "Bakig Powdor 15 cents a can." She cares nothing about the spelling nor the printing nor the paper. She does not judge the store by these outward signs. To her it is simply a matter of price. She rarely considers quality. She passes over the slang, the grammatical "liberties" and the provincialisms with little regard for anything but the idea of getting as much as she can for as little as possible. Such a circular appeals to the masses, but it could not appeal to the classes. With the teacher the condition is entirely different. He appeals to a different class, with an entirely different purpose, and should employ different means. One of the most valuable possessions of the successful advertiser is an understanding of human nature and the ability to touch people upon susceptible points, Appropriateness presents another aspect: that of time

771

and season. It need hardly be said that to advertise concerts or recitals during the summer season, when the public is chiefly interested in travel and recreation, is to invite dismal failure and needless loss. At that time of the year the advertising should be of the reminder kind. Direct advertising for pupils at that time is, despite tempting offers, like sowing seed in winter. There is a right time to sow seed; so, too, there is a right time to advertise particular business and professional propositions. Still it is unwise to discontinue advertising during the summer seasons. Experienced advertisers simply do less circular advertising and devote their efforts to stimulating correspondence with new pupils at a distance from home by employing the use of musical educational journals in order to secure the names of those who are likely to be interested in their work. These musical magazines are forwarded to the readers during the entire summer, and it is during the summer that the readers of such magazines often determine just where they will study during the coming season. The following is an appropriate form for an announcement in a summer journal, and one which should bring good results, if the reputation and ability of the teacher is such that the advertisement can be successfully "followed up" (see example 4)

Herbert Wilson Mason INSTRUCTOR IN ARTISTIC PIANOFORTE PLAYING

Mr. Wilson is now completing his arrangements for the coming season and those who desire to enter his classes are requested to write at once for a newly issued prospectus describing the methods employed and including letters from some of the celebrated teachers, whose ideas Mr. Wilson has incorporated in his work.

Season Opens September 18th Students are requested to register not later than September 6th.

THE MASON STUDIO 37 Grant Chambers, - - Boston

EXAMPLE 4.

Later, we will take up the matter of "Individuality Brevity, Plainness or Cleamess, Attractiveness and Directness in advertising, and also show how the best results come from the pursuit of the sequence, atten-

degenerate with study, which is the with a piano and the requisite musical significance, quite beyond the understanding of the people of the district in the district in the property of the people of the district in which the club is located. Such names, and the conformation there is the district of the property of the people of the district in which the club is located. Such names, as "The Portissimo Musical Club," as "The Minky Korsakoff Musical Club," and the property of tan and in combined in any more. At the first meeting the officers of obviously had for a young folk's musical interest than through the the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be obviously had for a young folk in the clob, should be added to be obviously had for a young folk's musical in the clob, should be added to be added t trepsade manuer than through the the club should be selected. The inbecame the companion of the climation will be to make the teacher to pronounce, too little understood, and

dralgers have siller two massed that siller the interest per or called the siller two siller two massed that siller two sillers that siller two sillers with a junior division and elected without the pupils becoming conscious of her electioneering efforts. heet Muserymene classes conduct kin- The teacher who assigns but three

SOCIAL CONDITIONS.

product conditions in some lape or this kind. Atoming decigned to reduce the conditions are so better them more than to go through the same proceedings that they have been led to believe their elders employ at their club conditions. the feedbare contained come to this is a much more influenced and the feedbare contained to the

Using insentive, competition, president. This, of course, should be too high sounding. act Miles maded effort and in fact all avoided and the teacher should be discolonics of the class yeten com classed as a leader rather than as a How all not know ome such means of Meeting to Order," "Ordering the have them end the session with a desire discretizing the availary musical work. Minutes Read," "Taking a Vote," "Ad-

record these diofer threteen as little man. This can be done in the music children and resont is my associated club by forming committees. There with the Young people from four- may be a "Reception Committee," to res on subliced usually come together receive the guests at the "Open Meet-or the same Secret bars in a austeal ings" of the club: an "Entertainment int the represents the "ingh school" Committee," to look after the games at countries and a shorte the discipline Committee," to go through the forof the shift Di course, no set age limit mality of determining upon new memsychlogy and miellectual desurity of take charge of any refreshments served at the meetings, and a "Program Committee," to discuss the matter of the club programs with the teacher. The teacher The techet may also be obliged to folks have a great fondiess for "red conder social conditions. In some tape" of this kind. Nothing delights

NAMING THE CLUB.

a demnte purpos, and the leader keeps the workers intelligently and actively emerged the idea of class distinction disappears. At the first recting it is usually wise

At the first recting at is usually wise
to determine upon a necting place.

The idea of geering at the homes of Chip, "The Chaminade Chip," "The Chaminade Ch who ancress for practical cold works, it is be different members is not usually a background for practical cold works. It is be soon to be a superficient of the cold of the c as because so popular throughout our new and different sare undings at each over the country.) The main idea in sourty dring, the last twenty-five needing. If the tooker or club leader securing a name is to avoid taking a needing. If the tooker or club leader securing a name is to avoid taking and the country of the country. The blood arrivable of the teach are the same at the plan and the requisite missing th

THE FIRST MEETING.

and a lit groups instruction are open president. This important office should The meetings of a young folk's mutoolers to compays the musical be reserved for one of the members. A sical club should never be lengthy. The the manufacture regular week. The knowledge of parlamentary law is not writer has found that one of any and a reflect to the sands of teachers who required and the teacher can instruct that sometimes in tenures into required and the teacher can instruct that its adequate. It the pupies snow an expensive depth is a simple inclination to stay longer they should be discouraged, since it is far better to be discouraged, since it is far better to have them end the assiston with a desire-

The orbital day of a musical clab is urer should also be selected from the order the leader should explain the ad-beginning our sun a club, it is well and their received from club member club is to study, although a great many the small uncoded the details. The secretary of the club should be one good times will be sandwiched in. Fol. organisms of a carefully. If it is of the older members who can write lowing the custom of clubs in general desired a base its members composed intelligently and two has the time to it is the practice to attend on the busi-shift of a pril of the teacher the send out cleb notices. These officers ness of the clab at the beginning of the me consideration is age and musical should be elected at the first meeting, meeting. This should be followed by Most teachers and it de- but the politic teacher should have no the study division or the principal part

It should be the club leader's main offices is running the danger of engen- aim to make the study section of the The count's personal experience leads a terming the uning the strength of the meeting the most interesting part of the most between the part of the meeting the most interesting part of other members. The member who has the mades the modes and made work of the cum, Unterwise the modes a more active very purpose of the club will be de-an office always takes a more active very purpose of the club will be de-tailed the control of the radayor in their ideals to look down fices as was done in the old Polish education may be taken for study, but ayon thioren is select or ten liow nobility, when it was said that every "musical history" is by far the most pon blidte to ech or ten now nobility, when it was said that every popular. Every child who studies music would therefore he about to cents should have a knowledge of the history meeting. The only initiation feeshood of the art. This knowledge will add be that for the purchase of the reals fifty per cent, to the interest and enjoy- study material. Each individual ment the child will derive from music ber of the club should have a hook in after life. It spares them from the is a bad plan to try to do with too humiliation which historical ignorance books, as the pupils lose interest often brings when the topic of music is cause the difficulty in securing info brought up in society. The forthcom- tion becomes too gre t This is the irg "Young Folk's Standard History of cially necessary in the study of the Music" is simply intended to give harmony, biography, etc. Some took young people the most vital facts in as ers add to the gross expenses a minteresting and clear a manner as the fee of 10 or 20 cents per lesson for 80 limitations of the work will permit. pupil for services in conductive

The teacher should, however, be awake to every idea to make the meeting. Since these are studies which more interesting. It will pay the club be pursued without the acquisit leader to search libraries for good anec- the teacher, and since the teacher dotes of the composers discussed, to get in almost every case been obliged all kinds of little bits of musical informapay for her own instruction tion to tell the young folks at the club meetings. "The Young Folks' Standard this course seems justifiable." Musical History" provides the back. It frequently happens that bone, without which the study cannot end of the season sufficient leak to the season sufficient leak to the season sufficient leak to the members of be continued. It remains for the teacher left over to enable the members !

HOW TO ORGANIZE A YOUNG crossed and two thought that the child and simple is not easy, because so may be requested to write composition, and simple is not easy, because so may be requested to write composition, and some some beautiful and the same of the conditional control of the conditional conditional control of the conditional control of the conditional control of the conditional conditions are conditional conditional control of the conditional conditions are conditional conditional conditions. The children condition conditions are conditional conditional conditions are conditional conditional conditions. The children condition conditions are conditional conditions are conditional conditions. The children condition conditions are conditional conditions are conditional conditions. The children condition conditions are conditional conditions are conditional conditions. The children conditions are conditional conditions are conditional conditions are conditional conditions. The children condition conditions are conditional conditions are cond composer. Any really good musical book may be used as a prize, and it is by no means absolutely necessary to have the prizes of an exclusive musical nature. Here are some topics for com-"How the Troubadours and Minne

singers differed from the Meister singers.

"Bach and Handel."
"How the opera came to be."

"The story of the pianoforte and some of its masters."

After the study section, which may last from half an hour to forty-five minutes, the entertainment part of the club meeting should come. This may be treated in many different ways. Games may be provided, or a good musical program may be arranged which the members may take part. the teacher has some musical friend who will attend the meeting and play or sing, as an added feature, the members will appreciate this. In the warm days of the spring it is wise to plan some excursions to neighboring wood

or places of interest Every effort should be made to promote sociability. The members should be encouraged to assist other member in their work, and the friendly spin should be cultivated. One of the most successful musical clubs in the world is the chub known as the "St. Cecila, in Grand Rapids, Mich. This is a chi of ladies, and it is cited here because the work of the club is noteworthy for the many excellent charitable under takings of the club.

CLUB EXPENSES

The fees of the club should be made as low as possible The best way decide upon a fee is to estimate t regular running expenses of the ch add a margin for safety and then : portion the amount according to the expenses might be

For prizes, etc \$0.50 per meeting. For decorations, etc. For stationery, post age, etc.

In a club of twenty members the its history or harmony class

This is a much more important matoperatic perform nce, when the ch

THE STATES OF

Department for Singers

Editor for November.

CHARLES A. FISHER

CHLTIVATE ORIGINALITY.

BY CHARLES A FISHER

What teacher is not ready and willing, Unfortunately cases of this sort are spark during childhood, so that it may good poetry! And, oh, that they would Mr. du Maurier, "and touched it no more; in elementary instruction, is not the blossom into flower and fruit later on, is learn to think-to think for themselves! a problem beset with difficulties.

checked by contact with the stern, mateaddition to the abuse and the misapolication to which most vocal organisms have been subjected before the teacher gets a chance at them. After relieving the pupil's mind of the usual preconceived notions of tone formation, and after getting the voice, little by little, into approximately serviceable condition, the teacher confronts the task of awakening a proper appreciation of good song compositions the student may learn to base his judg-

ment and form his taste. Let us ask why it is we have so very few new song compositions of real merit? Why do not a half-dozen of our more distinguished American composers find it worth while to pay more attention to the production of really desirable songs, set to good English texts? Verily, we of the singing-teaching profession are sorely in need of such!

This dearth of good modern song material further complicates the diffito make his or her own song selectionsan indispensable requisite in developing the student from dependence upon the teacher. Next to teaching pupils to make proficiency in the selection of repertory. After all, the sum and substance of all earn to stand on his own feet.

Some pupils-and, alas! among them ments-are blessed with so little "grasp," arduous explanation is as seed wastefully dropped by the wayside.

only a voice to commend them don't seem to last very long in the upper strata of the artistic world. A few years, and you hear of them no more.

nay, anxious to encourage originality in a quite frequent; cases with which nothpupil wherever he may detect the germ ing truly great can ever be accomplished; of this desirable quality? Originality singers in whom the imaginative spark is presupposes imagination, and, alas! so too infinitesimal ever to burst forth into few people are generously endowed with flame. Of what ultimate good is the best this faculty. Children often possess it in voice on earth if there be no receptive-self. a high degree, and the full development ness, no intellectuality, no imaginationof this naïve gift is perhaps stunted by no foundation upon which to eultivate the dry routine of early instruction. How originality! Oh, that our pupils would de grace, n'y touchez plus!" to protect and foster the imaginative give more time to the study of poetry-

The teaching of a science is one thing; cerity itself." The vocal student, as a rule, comes to the teaching of an art is an entirely the teacher at a period when, in addition different problem. In any field of science genial admonition to Little Bilee into subduct the rolling or print register to the teacher at a period when, in addition to what it may have suffered in childhood, there are facts which may be mastered by the imaginative germ has been further thought, experiment and research, and these facts may be imparted to every rialistic realities of life. This, alas! in thinking student. Art can be taught by suggestion only; teaching an art is psychic suggestion—a form of hypnotic influence, if you like. The student must find out for himself; the teacher can but induceinstigate. Let us take the example of a young

girl, good looking, with a very acceptable stage presence—the proper natural poise-and, afraid of nothing, she possasset some fittle anomatoge of the paralo also, and was favored as to environment; some well-defined pedagogic system? is it safe to give the pupil scale-work, she had a musical mother, and had been Will they ever be able to agree upon the usual sofieggios or arpeggio ex-You can't let them go on indiscriminately she had a musical mother, and had been browsing among the mediocre produc- born into a family brought up to listen to tions with which the market is flooded good music. Handicapped, however, by year after year; a more or less strict serious elemental drawbacks-the mouth classic foundation must be laid on which exceedingly small, formation of the vocal apparatus very inadequate, and hampered with a catarrhal trouble; she also had an exasperatingly untrustworthy musical part? ear-a defect which, happily, is not inof the first order. More than this, she pamphlets, books, solfeggios. Kehlferowned a will to conquer-a thoughtful, convinced her that she might eventua!ly and illogical. It would seem no easy to inculcate it! hope to surmount all obstacles that at matter to find a firm foundation for

The voice will never be strong and full, lie strewn thick as leaves in Vallam-ravishing sounds from the vibrating self-reliance and eventually emancipating She may never astonish the world as a brosa; a vast and growing territory metal! A control of pure tone on the the student from dependence upon the new "Kundry"—a rôle for which, by the where each one is busily engaged in instrument is absolutely requisite beway, she is in many respects so well digging up his own little patch, putting fore the pupil may proceed to the sim careful, judicious experiments with their adapted; but she will always be a most a paling around it and inscribing over plest beginnings of technic. own voices is to induce them to acquire acceptable concert singer—an interpreter. the gateway, "The true and only Paradise One day, in the course of the lesson, of Song-Walk in!" she sings a song of Schumann very

previous efforts. pupils with extraordinary vocal endow- teacher; "well enough, considering all the may be aware obstacles you have had to contend with. sees so distractingly little of the as- But some day you will find yourself sing- piano instruction all piano teachers are like teaching Venus how to be beautiful similating faculty, that the most patient, ing that song ever so much better; some day, after you've fallen in love."

been bristling in your path all along.

At the very beginning of "Trilby," that much-read, much-lauded and muchabused novel of the late George du Maurier, there is an episode which is is produced! instructive for teachers as well as for

It was the luncheon hour, and Little Billee was just putting the finishing on the wall when Durien the sculptor. walks in, elad in his blouse and with his hands stuck in his pockets. Durien looks mechanism. over the shoulder of the British young-

"From a sitting?" queries the sculptor. "Non!" says Billee.

"From memory, then!" "Oui, oui!" replies Little Billee

"I make you my compliment," proceeds mon cher! But you elaborate too much-

"And Little Billec was pleased," says may be as to the loud or the soft tone for Durien was a great sculptor, and sin- teacher on the safe side in leading the

art instructors, when brought face to face of carrying the tone forward in gentle with that rare, subtle characteristic which and pure resonance on the wings of a the art world has agreed to designate as steady and natural emission of breath temperament-n'y touchez pas! Hands off! Let it alone.

holy soil. Let it burst into bloom after production) is under reasonably perfect its own fashion

BEAUTY OF TONE.

sessed some little knowledge of the piano meeting on the common ground of of exercises, especially upwards? And

a clearly enunciated plan of instruc- ercises, to say nothing of elaborate tion based on some generally accepted fundamental principle, with the view of trained upwards and downwards from lifting the profession out of its present the limits of the middle range, tone by status in which individual and contra- tone, and beauty and resonance and dictory "methods" play so prominent a ease of production have become even

At first glance it would seem quite herent, but one that requires several years hopeless to fix upon some clearing— be a tedious process. True, Rome of patient treatment to smooth entirely some elevated open space-where all was not built in a day, nor can the eleaway. To offset all these distressing might assemble and breathe freely, in mentary training of a voice be properly difficulties she possessed a temperament this dense under and upper growth of accomplished in a year, culty of gradually accustoming the pupil the beginning made public appearance frank and honest agreement in a field of the player on the French horn of art in which methods and theories until he succeeds in conjuring those

teaching is that of training the pupil to effectively—a marked improvement on is common ground for the sincere and conscientious, and these are always from the first as naturally as learning "That is well enough," remarks the standing closer to each other than they the salutations of the day. To explain

practically agreed on the elementary necessity of five-finger exercises as a Italy. When a singing teacher meets At this our prospective interpreter of rudimentary development of the hand with such a one his task resolves itself adopted by the wayston.

At this on prospective interprets of a continuous strength of the acquirement of a certain into a question of general musical trainposessed by a singer with the figure of a and responds with just a tinge of resent amount of even touch within the circuit, the inculation of good taste and cumscribed limits of five keys, before technic, the development of dramatic may utterly fail to comprehend her rela- "I hope you credit me with possessing proceeding further with the pupil; and talent (if there be any), the refinement this in the case of an instrument that of heart and mind by means of encourmost painstaking efforts of her able in- Ah, that has the true ring to it! A generously furnishes the tone "ready aging hints toward a broader education

by you will brush aside the last of the necessity of beginning within the caremany discouraging obstructions that have fully limited scope of simplest, easiest tone production where we have to deal with an instrument which must be, as it were, continually reconstructed by the performer for each new tone as it

However extensive the diversity of oninion on the great subject of how to teach a person to sing, it is safe to assume that all are agreed:

(1) That the tone shall be beautiful in touches on his drawing of Trilby's foot its resonance, and (2) shall be under easy control without harmful stress or strain on any portion of the vocal

Now, a tone may be resonant without being loud-a beautiful bianissimo may thrill an audience of thousands-and inasmuch as one is liable to apply force to a loud tone until one has learned to sing forte without effort and as all striving for a powerful tone is risky as the Frenchman. "You have shown the tending to undue stress and strain, happy hand. I wish I had done that myought not this danger to be avoided and ought not this danger to be avoided and That is a little masterpiece which the cultivation of the voice begun with you have made there-tout bonnement, a natural, easy tone, aiming for beauty and resonance, but biano?

Whatever difference of opinion there pupil into mezzo forte and forte gradu-We are tempted to twist Durien's ally, and only as the pupil learns to serviceable shape for the benefit of all and little by little acquires the facility Until the middle range of, say, a half dozen tones (beginning practice with This is a sacred blossom, grown on one or two tones of easy and natural control, that is, until within that scope all vowels and modifications of vowels can be produced with beauty, resonance and ease, piano or forte, can the pupil Will singing teachers ever succeed in be considered ready to extend the songs, until the voice has first been and adequate throughout?

But, it might be objected, this would

How tedious is the process by which tigheit and what-not, to say nothing of a pupil acquires a fine tone on the persistent determination to overcome every experiment, research and dissertation, violin, and how laborious and painstak obstacle. A few years of perseverance anatomical, physiological, psychological ing the work of the teacher who strive

There are voices-and Italy is espe cially blessed with such-to whom the As in all professions, however, there free production of beautiful tone. throughout the entire range, comes to these singers by divine grace the In spite of the many schools of mystery of handsome tone would be

But these voices are rare outside of structors! Somehow these singers with little indignation is heneficial. By and made." How much greater the obvious —to the many concomitants that com-

Exercises suitable for a natural, a

use," inquires someone, "for develop- of sad, though descreed, disappoint-

This is a problem usually solved by have been avoided. the judgment and ingenuity of the teacher, for as no two pupils are alike, neither are there two teachers but they

However, there are specific exercises 1s this one a mezzo-soprano or an alto prepared for that especial purpose, with some high tones of soprano quality? Your humble servant refrains from Are we dealing now with a bassospecifying, not only because they are cantante or with a bass-baritone? be set down as-and perhaps sat down in its attempt to classify the perplexing yet seen! upon for-advocating any particular phenomena of voice quality. The simple

come to be a bone of contention, inas- mczzo-soprano, contralto and baritone, parent effort, much as some authorities deny the ex- No doubt our predecessors in the vocal

voice formation, how is the subject of of their invention to the refined subtle-singing to be kept interesting?" some ties of modern voice nomenclature? teacher asks. "Is nothing else to be How idle the self-sufficiency of past

In the first place, the process of mastering a beautifully resonant tone for its own sake is not necessarily uninter- contralto, a mezzo-tenor and a mezzoesting. But the subject of song is a baritone (although we have two of him broad one, and the pupil can find much already in the tenor-baritone and the other useful musical occupation during bass-baritone), and later on, if the wrath the two or more years (and this is put- of Apollo may be averted, perhaps a ting it gently) to be assiduously devoted to fine tone production. There Much of the blame for this confusion is, for instance, the needful and labor- growing worse confounded is to be laid ous feature of sight-singing. Neither at the door of journalistic criticism; the does it injure a singer to scrape some musical critic is ever on the lookout for acquaintance with the helpful and obe-

Then, as the scope of the voice escape censure, for it is our business not broadens, there are songs to be selected to permit ourselves to be influenced by within the range of tone acquisition, and in the course of time the dear sol- It will be generally conceded, I believe. feggios will be found not altogether de- that it is our business primarily to take uded of their value.

Oh. yes, there is much that may be as we find it, and make the most of it. nuded of their value.

done between times!

Of course, the suggestion is one not tempts at voice instruction we may have likely to find favor with teachers who arrogated to ourselves the faculty of look upon their occupation simply as immediate discernment, the ability to a contrivance for laying up shekels, nor classify the voice of a pupil at first hearwill it commend itself to those who, in ing. As we grow older at the craft we hot haste to "bring out" half a dozen are apt to lose some of this cock-sureness. hot hate to oring one man a quoeth pupils every year, and overcome, alast the later success of old singing masters, the later success of old singing masters, of a bartione into tenor work, because he vertising, neglect the only reliable such as Stockhausen-76 years of agebasis upon which any branch of educa- at Frankfurt, or Garcia, who continued tion can be conducted-the principle teaching till nearly 96 years old.

of slow, patient, laborious acquirement. Rossini used to say, in his retirement The true usefulness of a teacher is at Paris, that it took a man all his life finally measured, not by the number of to learn how, so that when he knew his pupils, but by the quality thereof; how, he was too old to sing, and the true glory of the profession is Most of the pupils who come to a singnot to be sought in gorgeous studios, ing teacher, whether it be a master of neither is it reflected in jewelry nor in international repute or to one of us ob-

scure provincial disciples of a great art, A modest list of pupils, made up in come with their vocal mechanism more the main of earnest students, who hon- or less shouted out of shape. Having estly do their stint of study and then started in to sing without guidance, but go off into the world to bring them- very few of them have instinctively go off into the world to only the world to the same and the path to a natural production isfaction to a teacher than distracting of tone. Many have suffered under the throngs of giddy and ephemeral shout- misguidance of more or less incompetent

tient acquisition of this sine qua non- themselves or the pupil with speculations Emma Eames.

bine to make a great singer out of a this beautiful, free, resonant, unforced as to classifying, designating or "fixing" tone-will form a foundation strong and the voice?

WHAT SHALL WE CALL IT?

Is this a tenor or a tenor-baritone?

ages when we consider that most recent

blossom of voice distinction-mezzo-alto!

But we of the teaching fraternity cannot

this mania for picturesque designation.

Perhaps we shall soon have a mezzo-

which the world still clings to the Italwhich the world still clings to the Italwhich the world still clings to the ItalCould the teaching fraternity be into Stockhausen and Bellwid in Frankian solfeggio as embodying every voice

Could the teaching fraternity be into Stockmansen and Delivariant of the property of important fundamental requirement, the that his voice would never come back spontaneous, voice are hardly fitted for a voice as yet a stranger to the secret of free, smooth, resonant emission, of the most of the secret of free, smooth, resonant emission of less of promising voices come to teachers had brought it back by way of naught, and both teacher and pupil be the path to free, unstrained, natural tone "But what sort of exercises shall we largely spared the bitter mortification production. In 1898 the writer had some interesting

ment, born of inefficiency that might conversations with Van Rooy's teacher, have been avoided. Rooy having then just left Frankfurt to begin his brilliant operatic career.

The teacher was naturally very proud of his promising pupil, and also of the way in which the voice was working out its own individual development. Among other mementos, Bellwidt had in his studio a plaster cast of his great pupil that was to be. Pointing to it, he doubtless well known to most teach- Every age is adding a term or two to ers, but because he would prefer not to the vocabulary of pedagogic designation greatest Wagner baritone the stage has

And yet Van Rooy's low tones have a terms-soprano, alto, tenor and bass- rich, noble, bass quality, with volume It will also be observed that I avoid the have long since become vague generalization on the long since become vague generalization. use of the word register, that having tions, nor are we any longer content with orchestra of 75 musicians, without ap-

And what shall we modest provincial art were very proud when they coined voice teachers do with our pupils? What "But during this tedious period of these definitions, but what was the might is to be our method of procedure? Shall we arrogate to ourselves greater

wisdom than the masters in the profession-the men of broad equipment, of deep thought, of extensive experience? All you singing teachers know that we are often called on to test a voice, when the result is such that the best singing

master in the world would be at a loss to say just how that voice should be classified. Let us acknowledge this, and let us concede further that it is not at all essential that the voice be at onceor perhaps ever-definitely classified,

Begin first, by the gentlest means, in the middle voice to induce the free, unstrained production of a natural tone; this includes the placing of the tone well forward and the acquisition of breath control. This once secured-and without it nothing can be accomplished with a voice anyway, if you work at it till doomsday-this once secured, proceed upwards with the head tone in the case of women (which rarely presents insurmountable difficulties) and with the men's voices to the covering of tone, which is In the callow days of our early at-

not so easy a matter, In short, whatever may be for the proper direction of the pupil may be done without all of this finical anxiety as to voice designation. Indeed, the less anxiety we have as to that the better. We shall at least be delivered from such temptations as, for instance, the forcing

may have some brilliant upper tones. After all, the most successful voice teacher is he who forms and directs the mind of his pupil so that the pupil may work out his own voice salvation. The voice belongs to the singer, not to the teacher, and the pupil must himself learn good memory, to read it; but you will how to mold it. Too much attention on never feel sure of anything in it until his part, or on the teacher's part, as to you learn to write it. exactly how that voice shall be defined-

"A CELEBRATED critic once said to me: fessor Henry E. Shepherd, used to tell The most necessary lesson for an artist his classes in English literature, whenever is to know himself.' I have tried to a student ventured to remark that he throngs of giddy and ephemeral shout- misguiance of more or less incompetent ers who appear to-day and disappear persons, than which no instruction at all learn it, but with caution, for it carries knew the thing but couldn't express him. ers who appear to-day and disappear persons, than which no instruction at an to-morrow—occasionally leaving their would have been more to their advantage, a danger. To know one's self too well is self, that there is no such thing as What method of procedure do the great to lose one's balance, and equilibrium is knowing without the ability of expres-

HOW NOT TO SELECT A TEACHER.

FAURE, the famous baritone, deprein Italy is doubtless to a large extent that talent and subsequent accomplish accountable for the fond tenacity with ment may enable him to superimpose and of Kuruenal, told the writer not very professors, asying that it was absurd they could begin to learn another, and a quite different one to boot. These ex-vocalists as a rule try to teach their pupils by imitation, which of all the bad methods of imparting vocal instruc-

tion is the worst. many times reading and reciting a se-The great savant Fourniè, in his adlection the beauties of a piece leave a mirable work, "Physiologie de la voix, et de la parole," has such an excellent lasting impression on one's character. You will unconsciously broaden and paragraph on this point that I quote it:
"If the professor has for his instruction deepen, your personality will gradually undergo a change, and you will become reading. no other resources than imitation, how more magnetic and influential. Nothwill such a one, being a bass, for instance. impart the knowledge of some special difficulty to a tenor? What course will he pursue if he has to train the voices of women? He may possibly supplement his instruction by precepts. But will these precepts be corthat by exercise we grow. People who rect; will they ever be grasped by the pupil if they are not based on a scientific knowledge of the instrument?"

Sir Morell MacKenzie, the famous

throat doctor, said that in his experience the best singing teachers were those who, without having adopted the public career as vocalists, had made much deeper and more serious studies to qualify themselves as professors than singers could be expected or required to do.

As he aptly put it: "A first-rate singing master is very often like the hone that sharpens the razor but does not shave, or like the finger post which indicates the direction to take, without

The above appeared in THE ETUDE of March, 1904. It deserves to be reproduced in every music journal in the

Like the best of good rules, it is made stronger by its exceptions; and there are notable exceptions. Once in a long while Jean de Reszke, that re markable personality - that "misfit tenor," as he has been invidiously called -stops in his brilliant career to take up the pen. It is generally but a short paragraph we get from him, but every word is worthy of the closest attention.

Let every singing teacher likewise note what Lili Lehmann, that singer of the superb poise, has to say upon occa sion as to the art of teaching others how to sing.

But the general fact remains that the great majority of the most famous singing masters either never appeared in public, or relinquished the artistic career at an early age, because the amount of voice at command was inadequate to the requirements of the

USE THE PEN.

You may learn to speak a language (some people have a distinct aptitude for that part of the subject only); you may learn, by dint of application and

You will never be certain of anything especially in the beginning-can only in your own native tongue until you hamper its free and natural development. begin to write in it. Formulate your thoughts in words-use the pen!

That eminent American purist. Pro-What meanon or procurate up the great the most beautiful thing in the world."—

singing masters follow? Do they worsy the most beautiful thing in the world."—

sion. If you can't express an idea you haven't properly grasped it.

THE VALUE OF ELOCUTION TO tude on the part of your hearers. In HINTS TO VOICE TEACHERS. THE SINGER.

BY LOUISE GUNTON.

in addition.

accompanied.

the powers of a singer.

Elocution is the art of so delivering

the thoughts and sentiments of others

as not only to convey to those around

us with precision, force and harmony

the full purport and meaning of the

thought that it becomes your own.

spiritual, to obtain a responsive atti- star.

gifts, natural and acquired, all your by way of making the messa di voce plain

powers, physical, vocal, mental and to the unsophisticated would-be operatic

this directness extend to your audience subject and occupy your mind with the the pupil! Singers especially need to awaken to spirit, the thought and the sentiment the possibilities of help to themselves of your author, never with the tones of by a serious practice of elocution. It is your own voice. If you appreciate your a character developer and a soul awakauthor, you will instinctively know ener. After deep concentration and what tone to read him in. We must read as we speak, but on one condition. It is when we speak well. Reading aloud gives the power of analyzing more than by silent

The reader or singer who wishes to ing develops personal magnetism of the attain the heights of art should keep less of the nonveaux riches-will be of highest order like the study of expres- a cool, clear head while he gives up his little service to you in your profession. sion, and who needs magnetism more heart. Make the human heart your If by some rare chance the daughter of than the singer? It brings into exer- supreme study. Learn with what ges- one of these should give evidence of cise every faculty of the mind and ture and with what inflection every every emotion of the soul, and we know caprice and every passion speaks.

Work for abandon in your study of have never exercised their powers of expression. Work tremendously and then or even direct to Europe, in search of a expression are stunted in soul growth rest thoroughly. Do not see how long just as much as one is stunted in body you can keep on a high tension, but make who has never taken physical exercise a great effort, even if you exaggerate at conscientiously to your pupils. to any extent, and vocal study will not first. Underdoing is worse than overbring singers to their full powers of ex- doing. The very worst of faults is tame- of your work; keep on attending to it. pression without the study of elocution ness. Throw yourself into the spirit of it. Build up vitally.

No regular set of rules can be given Below I give a few principles of elo-

cution, which, if diligently studied and for the art of elocution. It is a question put into practice, will greatly increase of intelligence and sympathy, but everyone studying this subject cannot help but improve. Nature is the model. Elecutionour own thoughts and sentiments or ists and singers have an alliance of two faculties-sensibility and imagination.

METHODS.

ALL bookwriting is mostly copying words and sentences in which these thoughts are clothed, but also to excite from other books; this is especially true of text-books. Caccini (1601) laid down and impress upon their minds the feelsome principles of the art of singing; ings, imaginations and passions by some principles of the art of singing; which those thoughts are dictated and he has been much quoted by subsequent with which they would naturally be writers on the subject some of whom have added an original thought here and Two things are necessary to make there. Later on Garcia wrote, and Laman intelligent reader: Comprehension perti wrote; both have been much copied. of the thought and perception of the Stockhausen, in his "Methode" and in his "Technik," formulates about all the natural in the utterance. To be effective, add one thing more, voice. The essentials of the art, greatly to the conright tone color comes from appreciavenience of some who have written after

tion, and appreciation comes from con- him. Almost every "method" has something In trying to interpret a selection look in it worthy of attention; it is only necessharply for the change of thought, and sary that we read it with discrimination. the attitude of mind of the characters. We must learn to sift, clinging tenaciously in the piece toward each other. Look to the great, immutable principle of comfor the delicate shades of meaning by monsense. The main point is to induce means of tone color, caused by the different emotions in the mind. Read a his own voice-to make judicious experi selection over many times silently ment with his own material. The gifted before permitting yourself to begin to and thoughtful pupil will do this anyeven think of reciting it, but even way, without much urging; it is the duty silently do not read a selection by of the teacher to restrain the indiscreet

merely repeating the words. Remem- and the reckless, and to encourage the ber the change of manner of the timid. speaker, his tone color, his emotions, Our diversity of methods and the tenhis varying actions, all of which must be dency in this country to lay so much brought out in the rendering of the stress on the blessings to be derived from selection. Search diligently for the seme particular "method" or other have author's meaning and enter his mood, not enhanced our reputation abroad, al-Meditate upon each word, each thought. though, generally speaking, they are as Form mental images of persons and much at odds on the subject abroad as scenes. If necessary, paraphrase the we are. Among other discreditable reselection. Put in your own words pic-ports about us there is a story current tures of what the author's words call in the studios of Europe (and accepted out. Train your mind to fix itself upon in good faith, especially throughout a what is being studied. Do not let it great part of musical Germany) that a wander. Cultivate attention. You must certain New York voice specialist elecso work that your intellectual power trified the vocal community of Gotham will increase, thereby enabling you to by announcing himself as the only exprobe more deeply into the author's ponent of an entirely new and original meaning. You must so assimilate the method—results guaranteed—known as thought that it becomes your own. the "Umbrella Method." The distin-All public speaking and singing guishing feature of this startling novelty should have the intimate element of in voice culture is believed to be the de face-to-face conversation. Use all your vice of opening and shutting an umbrella

NEXT to being conscientious the greatest your sympathy and win its sympathy virtue of a teacher is to be patient. Refor yourself. Always let your matter member, it took you a long time to learn warrant your manner. Be full of your what little you know. Have respect for Every voice that comes under your

care (including the personality behind the voice) is a subject of distinct and especial interest. If this were not so singingteaching would be a very dreary vocation, Be sparing in the use of the piano in

your instruction; gradually accustom the pupil to sing without any support, Your most reliable patrons will come

to you from the middle classes-if such a term be admissible at all in our country: the wealthy-most of whom are more or yocal possibilities she may be content with your town; most likely, however, she will go to New York or Boston Chicago.

Study, find time to reflect, and attend

Don't look for too much appreciation Learn to wait for approbation, which will come when you have earned it. Be scrupulously punctual as to your

engagements. Pay no attention whatever to your de-

Don't strive to wet rich at the profes sion of teaching; if you want to "make money" go into "business" and take your chances.

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in the past few years to standardize the Department for Organists on the regard stops, and accompany to the organ stops, and accompany to the regard stops and a company to the regard stops and a point of the stops and a point of the stops. The stops are the stops and a point of the stop

Editor for November, EVERETT E. TRUETTE every attempt has failed, as no one has yet devised a system of speciment and not clature which is brief, correct and not

VERY SMALL ORGANS. BY EVERETT E. TRUITTE

organ it was possible to render a mentioned organ. As both these organs were built by No one for a moment magness state the same builder, there was no difference which some the same builder, there was no difference which some better builder. Dubois, Wolstenboime need in the quality of the materials Celestes. In fact, this stop is the best and Claussmann, with pleasing effect.

Or the workmanship. Both organs imitation of the violins of the orchestra

The pedal organ had bourdon and

The wind-chest of the swell organ constructed on the "duplex" syswhich made it possible to play or swell keyboard. The voicing of the ananiments and arrange numerous on on the great for accompaniment: or st. diapason and flute on the swell copler on the great; or salicional and

The pedal organ contained only a bour-idon and there were the usual unison lettering on the draw-stop knob may be lettering on the draw-stop knob may be On this organ the dulciana was voiced necessary distance.

There is a good difference in very small organ. On some of the smallest ment stop. The salicional was voiced in the second place, the name on a line second place, the name on a line special state of the smallest ment stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. nient stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of that stop. The salicional was voiced the exact quality of tone of the salicional was voiced the exact quality of the diapason was rather loud, and in compleasing soft combinations. He must bination with the salicional the latter cuculations for the names of the stops, individually or play stop could not be distinguished at all. To many organists it is objectionable forte with all the stops.

The only soft combination in the whole to have English, French and German Some time ago the writer was called organ that was at all pleasing was the names on the draw-stop knobs of an point to give two retails on your organic that was a full pleasing was the names on the draw-stop know or the control of the property of the control of the This second organ was somewhat seems wiser to overlook this objection organ had seven manual stops. On the louder in the full organ than the first-

As both these organs were built by Of the workmandly, Hoth organ imitation of the violent of the workmandly, Hoth organ imitation of the violent organ in composition of several programs caused the state of the program except the Bach Fague too little money or space for larger might properly be named Violin, only we organ. The causes for the great dis-have another stop in the organ bearing organ. The causes for the great dis-have another stop in the organ bearing organ. specification and the voicing. In the second organ the bourdon and

there was much discussion in England

over the relative merits of the straight

pedal board, the concave pedal board

The stop named Vox Humana, which is so much ridiculed as it sounds so little op. diapason of the swell organ re- like the human voice, was named in an Open diapason 8 feet.

Substituted as much room and cost as much attempt to imitate the human voice. This flutes, in common usage in our opin diapason. 8 feet.

Substituted as much room and cost as much attempt to imitate the human voice. This flutes, in common usage in our opin diapason. 8 flutes are fluted as much room and cost as much attempt to imitate the human voice. This flutes, in common usage in our opin diapason. 8 flutes in common usage in our opin diapason diapason. 8 flutes in common usage in our opin diapason diapason. 8 flutes in common usage in our opin diapason diapason diapason diapason diapason diapason diapas stops would have been more useful and this stop, combined with a soft flute, gave would have given a great variety of soft a perfect imitation of the voice of a boy

No one for a moment imagines that "a

BY EVERETT E. TRUETTE.

Numerous attempts have been made

in the first place, names of organ stops

would have given a great variety of soil a portion combinations. It is true that the bourcombinations. It is true that the bourdon and on diapason give volume and In this connection, it is interesting to
colidity to the tone of the full organ, read the remarks of Dr. Burney, who
colidity to the tone of the full organ, read
the remarks of Dr. Burney, who
construct the soil remarks of Dr. Burney, who
construct the soil remarks of the soil remarks of the construction of
the soil remarks of Dr. Burney, who
construct the soil rema dal organ had boardon and been used three times as often as the humana in the Haarlem organ: "As to quality of tone. To use English com-There were the usual unison full organ, and the substitutes would the vox humana, which is so celebrated, it lents for many of these foreign again." have given considerable volume to the does not at all resemble the human voice, would be well-nigh impossible in man 18.11. 16 and 4-foot couplers on the full organ, besides giving such variety though a very good stop of the kind; but cases, and of little value whm pools will be a foot combinations. Again, in the great the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "house and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very apt to be imposed upon "Double-mouthed flute" and "bout the world is very approach the world is very approach to be imposed upon "Double-mouthed flute" and "bout the world is very approach the world is ver organ the absence of any stop between by a name; the instant a common hearer toned flute" would be less convenient the dulciana and the op. diapason pre-is told that an organist is playing upon a than doppel floete and hohl fleet. In vented a gradation of tone on that man-stop that resembles the human voice, he every organist who is familiar with organist. The octave made the full organ supposes it to be very fine, and never stops each of the c names convers ad more brilliant, but had no other use. inquires into the propriety of the name, tinct idea of the construction and The value of the bourdon and open or exactness of the imitation. However, quality of each stop named. None of tops was anumented and in the swell and octave in the with respect to our own feelings, we must mames is too long to be clearly placed mbinations. For example: One could great, in organs a little larger, should confess, that, of all the stops we have the draw-stop knob, and, although combinations. For example, One count great, in against interest and the stops we have the dictionant in the great for acsmall organs, when these stops take the appellation of vox humana, no one English terms, due to the nationality on combinations on the swell. One the place of other and more useful in the treble part has reminded us of the inventor of the stop, there seems the salicional and flute on stops, the result is far from satisfactory, anything human, so much as the cracked voice of an old woman of ninety, or, in eign names. OTHER a number of years ago, when

The improvements which have been made in the stops of this name have rendered the tone more perfect and reand the combined radiating and con- liable as an organ stop, but have decave board, the advocates of each kind stroyed the imitative quality. The name, of a pedal board waxed warm and the however, has been retained, and the rididiscussions at times became interesting, cule still continues. If the stop bore in three rows on a draw-stop knob me One organist referring to the concave some other name it would be perhaps mean doppel floete, harmonic flut.

like nothing so much as the hottom or near our use unmany, somewnat smaller about. Monther organist remarked than the violoncello, and so-called better the legs when the cervitude, and some actually like it played, the word gamba referring to the word gamba referring to the servitude, and some actually like it played, the word gamba referring to the word gamba ref certitude, and some actually like it. Pasyed in word gamba referring to the Likewise some organists get accusposition in which the instrument was tomed to the new pedal board and like beld. In the course of time came a delik, because they have nothing better size to abbreviate the long term. The word viola could not be used, as that was to play mpon."

Still another plan has been segretted to play mpon."

the name of another instrument, benethe abbreviation became gamba, notwish standing the fact that the word man simply leg. By long usage the instrument is generally called gamba. The same process has been passed through with the name of the organ stop, the principal reason for the abbreviation be ing the necessity of making the name plainer on the draw-stop. Every organ ist knows what a gamba is, and only the ultra-purists desire to retain the origin Supposing that certain people were to

complain that the names axe, hatchet and adz, which refer to certain tools the are held in the hand and used to m wood, have no relation to each other comparable to the similarity of their use Everyone knows what is meant who one of these names is mentioned, but if one should attempt to call a hatchet an "axlet" or call an adz a "hewing axe, very little, if anything, would be gained by this attempt to simplify the names in a like manner, bourdon st. diapate and flute d'amour are organ stops of si 8 and 4-ft. pitch. the tone of which somewhat similar. Three-lined c of the bourdon, two-lined c of the st. diapage and one-lined c of the flute d'amon sound the same pitch and the tone of the three pipes is similar, yet the name of the three stops have no relation to each other. Suppose one were to take the st. diapason as the standard and all the bourdon "sub-st. diapason," and ca the flute d'amour "octave st. diapason what would be the result? "System would be established, but the long names would crowd the draw-stop know any easier or remember the quality of tone of each stop any better.

Again we have a great many kinds flocte, flute d'amour, spitz floete, n floete or flute a cheminée, melodia and "As to quality of tone To use English equiv

the lower parts, of Punch singing In a few organs which have been or structed in the last ten years only t "flute," with the pitch (16, 8 4 ft.), and the word "soft" or "loud" b been placed on the draw-stop knobs all the flutes. It seems to me that the plan is the most confusing of any mean dopped floete, harmous manreat; and so no to about twenty
int soft combinations, for
odd and radiating board, said that he
heted its said to hate
specification of the other organ
specification of the other organization
spe

THE POSSIBILITIES OF A SMALL a small instrument the swell octave ORGAN.

BY E. W. PINK.

have the resources of a large organ at value for full effects, but most charmhis command; but, when considera- ing soft combinations can be produced tion is given to the vast number of by its aid. The suboctave coupler is small places of worship which exist, it not so much required as the octave is evident that large organs must rather still it lends itself to good effects. Or be the exception than the rule. Thus most organs it is advisable, in using it it would seem to be as much a matter to put in the swell double and open of real importance to perfect and de- otherwise the tone is apt to be muddy velop the small organ as the larger instrument.

the diapason, and a small organ can Opinion. have as full and as impressive diapa-sons as a large one. A principal 4 feet is a necessary harmonic development of the diapason; reed tone is required for ensemble; a lieblich 16 feet is necessary for fulness; and about three soft stops for soft effects and for accompaniment. octave coupler on the swell.

by using thirty pipes of the lieblich bourdon in the swell. Thus an adequate pedal department can be provided with only forty-two pedal pipes. hymn:

Two manuals are absolutely necessary; and for ease of touch and for the utilization of pipes on both manuals and pedals, pneumatic action is desirable

A suggested specification. Great: open diapason 8 feet, lieblich gedackt 8 feet, salicional 8 feet, open flute 4 feet. Swell: lieblich bourdon 16 feet, open diapason 8 feet, gamba 8 feet, principal 4 feet, oboe or cornopean 8 feet. Pedal: open diapason 16 feet, bourdon 16 feet, lieblich bourdon 16 feet, bass flute 8 feet. Couplers: swell to great, swell octave to great, swell suboctave to great, great to pedals,

swell to pedals. In the great, the gedackt is most useful if it is kept at about the same top is more generally useful than the dulciana, as it possesses more character and is a most useful soft solo stop. The salicional contrasts well with the gedackt and also combines nicely with An open flute 4 feet is useful for clear and definite tone in choir accompaniment. In the swell, a really full open diapason (voiced slightly reedy) provides a fine foundation. The gamba is preferably one of the modern smallin the swell as being more useful there for power and for brightness. The reed is an oboe for small buildings or a that the shutters be well fitting. As in find something in it."-Mozart,

coupler is practically a necessary ad-junct, it follows that the swell soundboard should be extended an octave upwards to complete its efficiency. The It is delightful for an organist to octave coupler is not only of great

It will be found that the possibilities of a small organ, such as has been de-Considerable progress has been made scribed, are considerable. Most organ in the development of the small organ, music can be rendered upon it with but the great fault of nearly all modern good effect; for service accompanismall organs is the poorness of the ments a fair variety of tone color is pedal department, one solitary bourdon available; the adequate pedal departbeing considered sufficient for all purment imparts dignity of tone and is poses. The dignity and impressiveness most valuable in keeping good time in of the large organ is greatly owing to the singing of the congregation; and its adequate pedal development; and if lastly, the most important of all conwe are to have really satisfactory small siderations, it is an instrument which organs, proper pedal stops must be profor it is seemly to be used for the The foundation tone of the organ is praise and the glory of God .- Musical

THE ORIGIN OF TWO POPULAR HYMNS.

ONE day Charles Wesley, the wellknown hymn writer, was sitting by an open window, looking out over the beautiful fields. Presently, a little bird. Adding a flue 4 feet for variety and for which was flying around among the choir organ tone, we have in a small trees, attracted his attention. Suddenly organ the most useful stops of a large a hawk came sweeping down toward instrument; and, although harmonic development is lacking, this can be ob- was flying here and there, seeking some tained to some extent by the aid of an place of refuge. Seeing an open window The important pedal department can bird flew in and took refuge in Wesley's be provided by using eighteen of the bosom. He sheltered it from the lowest pipes of the great open diapason threatening danger and saved it from and by adding twelve zinc pipes cruel death. It so happened that at this (CCC); by the usual bourdon 16 feet very time Wesley was suffering from and its octave, with twelve small pipes severe trials, and was feeling the need added, making a bass flute 8 feet, and of refuge in his time of trouble fully as much as did the little bird which had nestled so safely in his bosom. Whereupon, he took up his pen and wrote the

"Jesus, lover of my soul, Let me to Thy bosom fly, While the nearer waters roll, While the tempest still is high,"

That prayer grew out of the circumstance related above and became one of the most popular hymns in the English language. Multitudes of people, when in sorrow and danger, have found comfort while they have sung the last lines of this hymn. Not far from Bristol, England, there

is a beautiful gorge called the Combe. Near this gorge is situated the village of Blagdon, where have been built large reservoirs for supplying drinking water to the people of Bristol. From 1762 to 1764 the Rev. Augustus M. Toplady was curate in charge of the village of Blagdon, and on one occasion, while walking through the Barrington Combe he was overtaken by a thunder. storm and compelled to take refuge in a small cleft in a rock, which is now known as the Rock of Ages. Here, according to a local authority, as he took refuge from the elements the fine old hymn took form in his mind. Shortly afterwards the hymn appeared in print and a brass plate bearing an appropriate scaled type. The principal is placed inscription has been placed in the

"Of all of us, Handel knows best compean for larger places, and in how to produce great effect; where he either case should be powerful enough desires to produce it, he 'crushes like to assert itself in full organ. It is im-thunder,' Even if—after the fashion of portant that the swell box be thick and his time—he is trudging along, we still

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Department for Violinists

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mostly find their market among ama- wood or ebony should be used. curs. The professional uses ordinary curse thing the viobest quality, and must be fitted with buys a violin is to exam-

variety. The worst are those made perfect accuracy. Many entirely of metal similar to those used new violins and most old on guitars and mandolins. These are violins, unless they have an abomination from every point of been carefully overhauled view and fortunately are not used much by an expert instrument except in the rural districts. The greatmake, have badly fitting est objection is their weight, as they pegs. If the pegs fit are made entirely of metal and fitted badly the violin should violin with plates. It is ex- be taken to the best tremely fatiguing to hold a violin in the available in strument correct position for more than a few maker. correct position for more than a few maker. Sitting of the initiates at a time, when equipped with those heavy metal pags. The player violating the those heavy metal pags, the player violating the violating violating the violating in time, causing the pegs to slip, mak-ing perfect tuning impossible.

These metal guitar head pegs must be adjusted to the string box of the players and students try violin with metal plates, thus disfiguring the head of the violin. This in the They buy a set of pegs made new violin greatly detracts from ing to luck that they will its value in the eyes of a collector or a fit. When they do not fit well-educated violinist. It is considered the amateur tries to fit a crime by them to put such pegs on a them by whittling with a good violin.

There are many other kinds of piece or guass and runny patent pegs, some of which are not so bing them with sandpaper. The reobjectionable. The best are made of sult is that they slip, wabble about in
wood and metal with a light metal the holes, and act in an exasperating
serow and with all the other metal manner generally. There is nothing
serow and with all the other metal manner generally. There is nothing

the atmost nicety.

Of the patent pegs there is a great they fit the socket with

There are many other kinds of piece of glass and rub-

DRDER just at the wrong moment, when may charge several dollars for furnish- violinists. owned just at the wrong manufacture that the player has an important engage ing and fitting a set of pegs, but it is well worth the cost. I had a set of works of Bach for developing student will be seen that are not free from manufacture and be accomplished with ordinary used it for ten years, and in all that time in the second state of the sec or the player has an important engage ing and fitting a set of pegs, but it is Mr. Barmas is a great believer in the as a clown in a pantomime.

during the performance of a solo. It is where the fingers join the hand. The on an occasion like this that a perfectly violin is held in a horizontal position. adjusted set of pegs is appreciated.

When, through long usage, the pegs have forced their way far through the head of the violin, either a new set should be fitted, or the holes in the string box should be filled up by gluing wooden plugs in them, and boring new holes the proper size.

ROBERT BRAINE
Many patent preparations are to be had for rubbing on the pegs to make them slide easily and at the same time hold well. While some of these are and if well made give excellent results. be used with good results. Dampen the NESS-JENNIS of tuning troubles come. Imitation chorpy pegs should never be finger and rub over a cake of soap, then The solution of tuning troubles come installed in the period of relative to the period of the period of the period of period o uring set would try the temper of a They soon wear out, twist in the powdered rosin to smear on the pegs Pegs for the violin or cello may socket, break and are a nuisance gener. The rosin holds the pegs, to be sure, but be divided into two classes—the ordin. ally. Many music stores sell them be-causes them to turn with a series of ry wooden pen, and the many varieties cause the profit on them is greater, jerks, making it impossible to tune acto women peg, and the many varieties cannot the point on them is greater, jerks, making it impossible to time do a partent pegs. Patent pegs are very and many chon-prends volims are fitted curately. Rosin should never be used whom used by professionals, and with them. Only pegs of genuine box. If the pegs fit perfectly, it is rarely whom used by professionals, and



portions made very light in weight, the gained by the violinist trying to do his sents the above admirable portrait of portions made very light in weight, the gained by the violinist trying to do his settar weight of the head of the violin or repairing of the violin or book lessay Barman, the eminent violinist and not being burdensome by reason of the There is a saying that "the man who is use of the patent pegs. These pegs his sown hawyer has a fool for a client, seem to be quite popular in England, This saying might be adapted to read where they are sold at retail as low as the where they are sold at retail as low as the windows to will be a fool of a patron."

1.3.5 per set. The great objection to repairer has a fool for a patron."

1.4.5 per set. The great objection to repairer has a fool for a patron."

2.5. A real master of the art of repairing the adapted to repair the set. The great objection to repair the set of the art of repairing the set. The great objection to repair the set of the art of repairing the set. The great objection to repair the set of \$1.25 per set. The great objection to repaired have action to a part of repairing have achieved great success as solo throughout, from the fact that he mide

pegs. If made of good inflation and properly fitted, there is no excuse for They at all times turned with the ing the position of a violinist about to Carl Halir, totally forgot his surround. properly fitted, there is no excuss for they at all times turned with the using patent pegs, except in the case smooth accuracy which would be met commence to plays. Note the erect, violins because their hands are not Tuning has been at all times the work strong enough to turn the ordinary of but a few seconds, and the comfort pegs, but who can turn the patent pegs of this set of pegs has been easily if adjusted to turn very easily. is adjusted to turn very easily.

Pegs are made, as a rule, of ebony, boxwood or rosewood. Some prefer boxwood, claiming that ebony is comes out of tune in the middle of a fingerboard, making the fingers far up over the fi

during the performance of a solo. It is of the left arm, from the elbow to and not sagging down, as is the case with so many students, caused in mou cases by pure laziness.

This little picture gives such an excellent idea of what the appearance of a solo violinist, standing on the stage just ready to begin his solo, should be that students of the violin will find it to their advantage if they will preserve this copy of THE ETUDE and keep it in the room where they practice and use the picture as a model.

SPOHR'S ADVICE.

Louis Sporr, one of the greatest violinists who ever lived, has this to say in his advice to violin students: "When a pupil's studies have been completed in violin playing they must be vigorously persevered in, as daily practice is essential to retain the knowledge previously acquired; for in music, as in other arts, he who does not advance retrogrades

'If the student be destined for the nonfession, let him always pursue an honorable path and study to execute music according to its strictest laws, and new permit correct taste to be sacrificed for the gratification of the multitude. If he is ambitious to become of distinguished rank in the profession, let him choose for performance the best of classical music and obtain a thorough knowledge of harmony, theory and composition in acquirement indispensable for a leader or director of an orchestra,

"The student should ascertain by frequent trials in composition if he be gifted by nature with talents for a conposer. Should he not possess these qualifications he will, however, be amply compensated for the study by facility acquired in conquering difficulties, and, moreover, by that delightful intellectual enjoyment which is inseparable from a correct knowledge of music and an accomplished performance."

MAKING FACES.

A good position, fine stage presence and a pleasing, natural expression of the countenance have much to do with the success of a violinist or violin student in a public performance. Very few violity students act naturally or wear their natural expressions when playing the violin; some mannerism will always be present Some will sway from side to side, or shift uneasily from one foot to another Others will compress the lips, or from or elevate the eyebrows, and not a its will "make faces" while they are playing Others again will draw their moulds down at the corner, compress or litte their line or do all manner of thing which give their faces an entirely differ ent expression from that usually worn 1 once attended a violin pupils' recital in which a young man played a difficult violin solo. He played really well, but

POSSESSING A CREMONA.

In addition to the delight of having a perfect medium of expression, the pos-session of a violin made by one of the great Cremona masters confers a distinction upon the violinist who plays much in public, or even on the teacher who makes an occasional performance, which has a great business as well as artistic value. This fact is well understood by the great traveling soloists. The violinor Guarnerius, or even the lesser Cre-

tone qualities, just as they would be in matic scale are stopped exactly in tune. old coins or postage stamps. The violinist who comes to town with a couple of curs in Sarasate's Fantasia on airs from genuine "Strads" is a hero in their eyes, the opera "Faust," and similar passages at the concert. Actresses strive to possess large collections of diamonds, and played atrociously false by violinists many people go to the theatre to see the diamonds. Now that the great value of to play them in tune. Cremona violins is so well understood by the public, many people go to a concert to see and hear a real Cremona. musical critics of even the daily press are acquiring a tendency to criticise the tone of the performer's violin as well as his playing. I have no doubt that on a strictly financial basis the investment of \$8,000 or \$10,000 in a Stradivarius violin proves a paying proposition to a traveling violin virtuoso, since with money at 6 per cent. his investment only costs him \$600 per year, and Stradivarius violins are constantly increasing in value.

DU MAURIER ON OLD VIOLINS. THE passion for collecting violins as works of art, without reference to their musical qualities, surprises many people. Few writers have better described the sentiment of the true violin collector than Du Maurier, in his famous novel, "Trilby." He says: "One man loves his fiddle (or, alas! his neighbor's sometimes) for all the melodies he can wake from it-but it is a selfish

"Another, who is no fiddler, may love a fiddle, too, for its symmetry, its neatness, its color-its delicate grainings, the lovely lines and curves of its back and front-for its own sake, so to fingers.

weigh less and some more than this. It

Things Some Violin Readers Want to Know

ANSWERS TO VIOLIN OUESTIONS

T. M. B .- Glissé (French) or Glissando who plays on a noted Stradivarius (Italian) calls for a smooth, flowing execution of a passage. In the case of which the subject of transposing instrunona makers, will draw many people to the passage you mention the chromatic ments is fully treated. Two of the best the box office who wish to see and hear descent from the harmonic E, two octaves are Frederick Corder's "The Orchestra the box of the violin and who would not otherwise attend the concert.

attend the concert.

attend the passage Berlioz's "Instrumentation." In the preliminary press notices con- marked "gamme chromatique," cerning the violinist it will be noted that means "chromatic scale," and "glissé." the press agent nowadays always makes In this particular case the passage is much of the violin which is to be used in executed with one finger (in this case the concert. If the violin is one of great the fourth). The finger is placed on E, note there will probably be a long de- harmonic, and then drawn down the E scription and history of the violin, pos- string with a series of rapid jerks, folsibly with a picture of it. All the larger lowing the notes of the chromatic scale, cities and many of the smaller ones in until the first position is reached, when this country now have their violin col-lectors, who possess old violins of greater scale is followed down to the A, two or less value, and who are much inter- lines below the staff. It is an extremely ested in violins, irrespective of their difficult feat, if the notes of the chro-

> The passage which you mention ocwho have not the technical equipment

F I I .- The violin is adapted for playing in all keys, although the keys containing the greatest number of sharps and flats are the most difficult. by a good expert to determine whether The easiest keys are those containing yours is genuine or not. the greatest number of the open strings of the violin-G, D, A. E. The natural key of the violin is G.

with the respective sharps and flats, in is a host of objections to wire strings. any instruction book for the violin, piano or other instruments.

ful of fiddles to love in this innocent trombone plays in the bass clef, in the confine himself to playing for his own way-a harem-and yet not know a same key as the violin. The cornet and amusement, or for the rougher forms single note of music, or ever care to clarinet are transposing instruments. of "business" violin playing ear one. He will dust them and The B flat clarinet or cornet parts are stroke them, and take them down and written one tone higher than the violin Violin Duets Op. 48 for use with your try to put them in tune-pizzicato - part, because B flat is one tone lower pupil. These duets lie mostly in the and put them back again, and call them in the scale than C. For instance, if first and third positions, and while not ever such sweet little pet names: viol, the violin part to a composition is writviola, viol d'amore, viol di gamba, vio- ten in the key of C, the parts for B flat structive lino mio! and breathe his little trou-bles into them, and they will give back D (two sharps), thus transposing the inaudible little murmurs in sympathetic parts one tone higher. In the case of idea of the value of a violin he has never response, like a damp golian harp; but the A clarinet or cornet, where the seen. According to the inscription in the will never draw a bow across the violin part is in C, the parts would be your violin it is an imitation of an obstrings, nor wake a single chord—or discord!

The flat, one tone and a half scure maker. It may possess merit how-discord!

Higher, because the A instruments are ever. You had better submit your yolim "And who shall say that he is not one and a half tones lower in the scale to an expert for his opinion. with this generation? It is but an that C. In the case of the C clarinet, with this generation? It is but an that C. In the case of the C clarinet, with this generation? It is but an that C. In the case of the C clarinet, with the control of two ounces. Some bowhood of two ounces.

There is a large number of works on orchestration and instrumentation, in

G E T-Vou had better take your violin to an expert repairer, and have him overhaul it. Violins get sick, like people, very often, and need treatment and operations. Something may have come unglued in your violin, the sound-post may be in the wrong place, the violin may require repairing of the bass bar, or it may require a new one. A skilled repairer will be able to detect the trouble and remedy it at once.

C. F. S .- Most violins weigh in the neighborhood of one pound of 16 oz. Probably the majority of really well-made violins, when weighed without the chin rests, would range from 14 to 15 ounces. When heavily wooded, or when the and they and their friends will have and they and their friends will have much to do in swelling the attendance pieces, both in single notes and in often weigh one pound or over. Viodouble stops. Such passages are often linists as a rule prefer instruments weighing one pound or less.

F. C. B .- The approximate value of Guadagnini violins is given in the May ETUDE, A good Guadagnini is highly esteemed by collectors and violinists, but it would of course take an examination P. G .- No good violinists use wire

strings. If the fingers perspire so much that it is difficult to get gut strings to 2. You can find scales in all keys, last silk strings should be used. There They are very difficult to tune; the harmonics are apt to be false when played 3. You evidently have an incorrect on them; they are very hard on the position of the left hand if your wrist finger tips; the quality of tone they touches the violin when in the first posi- produce is different from that produced tion. It is not due to a weak wrist, as by the other strings on the violin; they you suggest, but to the fact that you do not respond well when played with probably allow the neck of your violin a light bow; they are very hard on the to lie in the palm of your hand when hair of the bow, wearing it smooth in playing. This is a very bad error in a short time, and there are numerous position, and makes proper fingering other objections. The only possible impossible. Hold the ball of the thumb excuse for using wire strings would be on the side of the neck and not above in the case of rough dance work, where it, with the fingerboard of the violin the hand of the player perspires to an even with the crease where the fore-finger joins the hand, thus leaving poom boats or at the seashore, where exenough to pass the point of the bow cessively damp winds are ant to be between the neck of the violin and the encountered, or in extremely warm fork of the finger and thumb. Do not damp weather. If the hand of a violin bend the arm at the wrist, as the hand ist perspires so much that he cannot and forearm should form a straight line use either gut or silk strings on ordifrom the elbow to the base of the nary occasions, he had better give up the instrument, as far as the finer speak. He may have a whole gallery- J. M. LaF.—In orchestra music, the branches of the art are concerned, and

L. D. S.-Get the volume of Pleyel's

borhood of two ounces. Some bows

is a matter of individual taste with players. Some require a heavier and some a lighter how Ole Bull always used a how from one to two inches longer than the ordinary, and also heavier



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FERENCE SOF

BY C. A. BROWNE,

taken in gondolas for serenades. That lovely singer, and could acompany herwas before they had feet of their own, Some think the name Virginal refers

quills were clevated on wooden uprights gin Mary, called jacks, which raised as the keys In the older German instruments the concert work, because of the brilliancy and a third. of its tone as compared with the subdued sound of the clavichord. A fine harpsichord, formerly used by Handel, is THE INVENTION OF THE PIANO.

The clavichord was piano—the harpsi-

The virginal and spinet were still rebounded instantly. struments, tortoiseshell and even mother same pianoforte was still in Fred-

birds, flowers and leaves; even the delphia, by John Behrent, on Linic genotic meast sonatas known to account a color are still bright, although over three stretchelow. Brown—perhaps it heard world.

With world. With world. With the mount that birter day in 15%, when one of the structures used in the United States at that birter day in 15%, when one of the eighteenth century that close of the eighteenth century that the close of the eighteenth A swistr was a small harpsichord, and cesses of her age was led to the seaffold, were imported. Now, about four hun-various other moods and seniment virginal a still smaller one. Some after an imprisonment of more than say that instruments of this class were eighteen years. Besides having grace-often taken on pleasure trips, and even ful and winning manners, she was a

and when they were drawn out of their to Elizabeth, who liked to be called the outer cases and placed upon a table when virgin queen, and also because she was

needed.
Some harpsichords had two rows of keys. The harp-shaped frame was enclosed in a box, and the wires were and virgins do most commonly play plucked mechanically by quills, or by on them," and still others think it was points of some other hard substance, at- so-called because it was used by the tached to the end of each key. These nuns to accompany hymns to the Vir-

were pressed down. Its very unmelodious natural keys were often black, and the tone was aptly described as "a scratch, sharps white; and the compass of the with a sound at the end of it." Yet it keyboard was about four and a half was extensively used by Beethoven, octaves, where our present planos ex-Mozart and Handel, especially in their tend over a compass of seven octaves

THE INVENTION OF THE PIANO.

now to be seen in the South Kensington chord was forte. But in 1709, just ex Muscum, actly two hundred years ago, Bar-Harpsichord playing was most es- tolommeo Cristofori, an Italian harpsiteemed in France and Italy. But in Ger- chord maker of Padua, produced an inman households the clavichord was always strument capable of both loud and soft the favorite probably because it was effects, the piano e forte piano, comparatively inexpensive, easily tuned and kept in order. Father Bach always tuned his own instrument the wires tuned his own instrument.



ANCIENT SPINET.

of pearl were not infrequent. I have erick's music-room; for everything still played upon a piano having pearl keys, remained as it was at the time of the but they do not feel half so comfortable king's death. "The keys are of nearly under one's fingers as do those of ivory. five octaves, and are covered with The gain in beauty does not compensate chony (black) for the natural notes,

this was intended to lead the ear of and 20 concertos. Mozart wrote 22 in a concentrated manner to the ear of and 20 concertos. Mozart wrote 22 in a concentrated manner to the deaf musician. For even in Bee- solo sonatas, besides many other the deaf musician. For even in still works. Clementi, our friend of the thoyen's time the planoforte was still works. Clementi, our friend of the thoven's time the pianoforte was still "Gradus ad Parinssum," wrote for the grand of to-day.

Department for Children's Work

At the time when Haydin and Mozart chim sperior to Mozart in technical were in the heydrold regions, and him sperior to Mozart in technical wave in the heydrold regions. The control of piano known to have been built in tins of gravity of all that concerns piano country was made in 1775, at Phila-playing in its best features, and be left country was made in 1775, at Phila-playing in its best features, and be left country was made in 1775, at Phila-playing in its best features, and be left country was made in 1775, at Phila-playing in its best features, and be left country was made in 1775, at Phila-playing in the section playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in its best features, and be left concerns piano country was made in 1775, at Phila-playing in 1775, at P

this was intended to lead the sounds contributed 34 sonatas, 9 smaller places feeble instrument compared with the plant of to-day. He was Month of the Art the time when their mains and him superior to Month of the work of the wo



EDANZIÉ SINGING FOR THE VATER

dred firms are engaged in their manu- with which we are familiar Carl facture, and there is an annual output Czerny's name is perpetuated by his of about 150,000 pianos.

worthless in our trying climate. And Then come Moscheles and Schubert this matter of glue was long what Mendelssohn, Schumann, Chopin, Lis might be called the "sticking point" in Chopin was one of the most perfect the building of American pianos. But pianists, and Liszt was said "to play nearer approaches to the pianoforte. It will interest American readers to American glue will stand any climate, They were an improved and more ex- find that the oldest Cristofori piano and helps to render our home manu-American glue will stand any climate, the whole orchestra on the piano." I pensive kind of clavichord that was in known to exist is in the Metropolitan factured instruments more enduring has been written for the piano, and fastion toward the end of the sixteemh Museum of Art, New York, And Fred-century, and were chiefly found in the crick the Great's celebrated Silbermann One writer comments that it is some-pieces. As Thalberg says, The pian century, and were chiefly found in the erick the treats renorated supermann on the writer comments that it as some. Elizabethan boundors of the fine ladies pianos at Potsdam, upon which Bach thing worth pondering to think that of that stirring and romantic epoch. In played in 1747, are copies of the Cristo-tearly times bowood seems to have precisions. In 1773 Burney described of the every departion which was part early times bowood seems to have precisions of the property of the cristophase of the control of the partial nature. The cristophase is the control of the partial nature of the property of the cristophase of the property of the cristophase of the partial nature. art of pathetic expression.

particularly in New England, the land ought principally to move the heart" of steady habits, where it was long considered to be a scandalous art, intimately associated with the Evil One. But now it is estimated there are over 3.000 conservatorics in this country, which are attended by nearly 60,000 pupils. And when it comes to musical clubs, their members are said to muswords of the good old patriotic song.

It has required about nine centuries who simply can't keep a tune," crid for the evolution of an instrument Gretchen, who loved her little brother which consisted of a single string into dearly.

useful and practical studies; but his European cabinet making is almost works extend beyond 1,000 in number. fact, an enormous quantity of musiis for us all. For rich and for poor a solace, a companion and a friend.

Let us not forget Emanuel Bach essay "On the True Method of Playing the Clavier," where he alludes many Music has been a plant of slow much as possible on the instrument growth on our side of the Atlantic. "Methinks," he says gently, "music and the says gently a

HOW FRANZLE WON HIS VIOLIN LESSONS.

BY FRANCIS LINCOLN.

"OH, Franzlé, you will never be able ter "a hundred thousand strong," in the to sing, and the Vater (Priest) will next consent to give violin lessons to a boy

The gain in beauty does not compensate for the loss of a highly poisted surface. The case of the loss of a highly poisted surface. The case of the old spines and wigning the control of t

THE ETUDE

THE GREAT VIRTUOSO PIANISTS

pp.D THE FOLIOUNG CAREFULLY. The Evens hereofth presents the second arties in its set of prior parties, which commenced one month and will run through three messages from that the individual to the money of month at money retreated to the control of the present the second of the second of the present through the considered. The next present the second of the present through the considered. The prior through each of the present through the present the second of the present through the considered. The prior through each in a complete list of correct reflects with the advanced of the present through th







(Continued from page 780)

just one little tune for him.

passed the old bridge that went over the about so frequently. gleaming mountain forrent he came to the little shop of the old cobbler Schuster, "Father!" "Father!" "It's Franzlé call-

who shouted to him:

crowned mountain tops,

aroung and a sound in your voice than the crow of a rooster; now it is getting more and more like the "Sing, Franzlé, sing," should the aged usual incapacity of the choristers em"Oh, you poor creatures! It is true!
"Sing, Franzlé, sing," should the aged usual incapacity of the choristers em"Oh, you poor creatures! It is true!
"You can do nothing, above
the small churches of Saxony, it is true! You can do nothing, above Keep it up, Franzlé,"

Finally one morning the Vater came thought I heard something." to the house and said:

"Kinder, you must be very brave. Yesterday your father went up the mountain with a party of travelers from a great city. Up they went, up in the snow and and there, huddled at the bottom, was the ice. This morning they have not the entire party. Ropes were lowered

pass that went up beside the great gorge, little boy: the path he had seen his father take hundreds of times with parties of tourists. ever heard."

Finally he came to the place where the schools in the world!"

ice and the snow commenced, and then Mass every Sunday morning even when his path was still more difficult. the Alpine winter closed down upon the little hands were bleeding and time and little village of Minzheim, promised to again he stumbled down and time and give him violin lessons if he could sing again he scrambled to his feet. He knew that he must be somewhere near the deep Franzlé went on his way, and when he cut in the ice that his father had spoken

ing!" but the sound seemed to stop at his "Keep it up, Franzlé; some day you lips. No answer came and little Franzlé will sing, and then you can laugh at was worn out with exhaustion and fright, them. Years ago I wanted to study law, Then an idea came to him, Perhaps his but they laughed at me and I stopped. father might hear if he sang. He rose Never stop until you win." Never stop until you win."

on his little feet and, directing his voice
Franzlé smiled at the old shoemaker far up over the glacial sands, he sang in and thanked him for his encouragement. Day after day he went out with the cows, and day after day he sang as though he and day after day he sang as though he Tag des Herrens."

were trying to sing to the very snowHe waited and then he sang again the rowned mountain tops.

The spring came, and one day when he day of God." This time he seemed to The spring came, and one way make to day or some one calling, and he ran and old man came out with a smile and said:

sang again, and then the sound seemed "It sounds a little better, Franzlé; keep to come from behind him. He looked it up. At first there was no more music around and saw the old Vater coming

for crumbs at my window every morning. the child rang out over the frozen heights. "Hark!" cried one of the rescuers, "I

"Come, come, the ropes!" shouted the Priest; "they are over there."

There was the crevasse, sure enough, constraint and the other children began to constrain the other children began to constraint and the other children began to constrain the other children began to constraint and the other children b

"That was the sweetest music I have

Up he went, half running and half "Yes, Franzlé," said the Priest; "now scrambling over the rough rocks. It was you shall have as many violin lessons as work that many men hardly dared to do. you wish, and the first thing I will teach Franzlé never thought of the danger. All you to play will be 'Es ist der Tag des he could think of was his father, and the Herrens.'" (It is the Day of the Lord.) fact that if he did not hurry he might "More than that." shouted his father, lose the one who had been so good to "when you can teach him no more, Vater, I shall send him to the greatest music church."

AN ANECDOTE OF WEBER.

BY FREDERIC S. LAW.

In the early part of the last century the sacristan of a small village church in Germany, being also the leader of the choir, took it into his head to secure a musician of high reputation to compose some entirely new music for a little local festival which was to be celebrated in the church. He shrewdly thought that such a scheme, if carried through successfully, could not fail to enhance his own importance in the eyes of the people and to flatter the vanity of the parishioners by being thus singled out as the first hearers of a work of importance. Since the town totally unaware of their many errors: was not far from Dresden, where "We can do nothing, nothing at Weber was then living, he naturally all—we can do nothing, absolutely noth-thought of the composer of "Der ing, etc." The confusion increased, the Freischutz," to whom he presented him- discord grew more and more appalling, self one day and begged his cooperation until Weber, seeing his friends on the in the matter

tried in vain to excuse himself, but the choir leader had an answer for every sing." As he spoke he took some music objection. In fact, his honor was engaged, for he had already gone so far as to announce that on the day of the around him, and under his direction festival a new anthem composed ex- executed the anthem to perfection. pressly for the occasion by "his friend Then turning to the stupefied sacristan Weber" would be sung. At last, won he said, "The rehearsal is over. If you Weber cried, "Very well, so be it! to sing it during the service we shall What words do you wish me to set to willingly do so for you." music?"

delighted sacristan, bowing almost to plete triumph with the enraptured conthe floor in his exultation. "A verse gregation, who on leaving the church pleases you most."

shall have the music-but after you He took care, however, not to tell the have studied it let me know the day and story as it really was to the exhilarated

In a few days, therefore, he sent a leader,

fugue to the words: "We can do nothing, nothing at all, absolutely nothing against the anger of the Lord," and before long received word that the final rehearsal would be held on the morning of the festival shortly before the Holy Office. "Now," said the master to himself with a chuckle, "I have the rascals in my power and shall make them pay for their sins."

On the day fixed he repaired to the church accompanied by many of his friends. Hardly had they arrived before the singers began, but they displayed more zeal than science, for they went astray from the very first measure. They shouted and screamed over and over again the words that Weber had maliciously set to music with such force and misplaced energy that they were point of exploding from their efforts to

lutely nothing! So stop, for heaven's sake, and let us take your places and

The offer was accepted with gratitude "Whatever you like," returned the and the new choristers scored a comthe floor in his exultation. "A verse caught the bewildered official up on their shoulders and bore him away to leases you most."
"Very good," replied Weber. "You do him honor for his happy thought of inviting Weber himself to take his place. the hour of the last rehearsal, so that I populace; they always believed that may come and hear it for myself in the Weber had come simply on account of the friendship he bore to their choir-

PUBLISHERS NOTES

Our own business proved last month the Days, a collection by Hans Harthan.

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gan music.

Of the 50-c, collections, we mention the following Music Lessons." this month our readfollowing Music Lessons. months, but the general situation remains

Of the go. collections, we mention the sound. Expanding is not concentrated in following: It'ell Resource Follows set to follow the properties of the valuable advice given in the Publisher's Notes of law new New York or the East. There has been music by Geo. I. Spaulding; Musical great building growth in manufactures and manufactures and manufactures and manufactures and manufactures or the properties of the published or the properties of the properti

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Africe besides fine and diamonds. Thus Allocontact Month 25 start prepare that the property of the property of

The famous one-armed planlat Count Geaz Zichy (prosomored Zeech-I), who is the president plant prosomored Zeech-I), who is the president plant at Posth, has recently collected the plant of the plant plant plant plant plant plant plant plant Zicky too his right sens, but did not let this deter his from brooming a concert plantary to the plantary plantary plantary plantary plantary plantary plantary in the plantary plantary plantary plantary plantary plantary and other compositions that apparently could only determine the plantary plantary plantary plantary as well as two persa and many other mulcal feels as paylo for frant Listar, who took great latered in his competitory. Zichy has given any consequence of the plantary pla

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pianos in daily use, it is strange, vet true, that comparatively few are really getting the proper home treatment and care which should be accorded them. We shall, of course, take it for

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which is free from dampness, as damp would your body from disease.

air causes metal parts of piano to rust, and is apt to loosen glue used throughout the piano. Extreme cold contracts mous terms. A great deal of so-called the metal plate over which strings are practice is accompanied with very little drawn, causing them to "go out of tune;" it also causes frost to gather on metal parts, which sweat when the room is heated, and produces rust. a musician; the musical gymnast be-Keep the room at approximately an even temperature.

Do not place the piano between windows or doors, nor against an outside wall. In sweeping and dusting, never throw open an outside door or window, especially in cold or damp weather, for you must remember but one minute is sufficient to check the fine varnish in a draught.

Extreme heat is just as injurious to the plano as other extremes, causing But how often the latter abuses the a "drying in" of action parts, loosening former. in the sounding board may also occur pensed in the room by placing a jar

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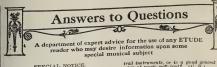
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the name and ductoral to questions not this signed.

2. If your question is personal and not ling a point of our readers you will receive an of answer by letter, and not in this term to the control of the control of

Q. What is the sign of the tremolo and how is it executed? (A. L.) how is it secured? (A. I.)

A. The tremot upon the planoforte con-ains of the rapid alternation of the notes
modern editions these notes required
modern editions these notes are usually writtion out precisely as they should be played,
sometimes expressed by a half note or a
whose (depending upon the duration of the
played as a tremolo are then connected by
played as a tremolo are then connected by
and altay-fourth notes. Where a tremolo the
add sixty-fourth notes, where a tremolo the
tion of the played as a fixed the connected by
the control of the connected by

are pagear (I. U. E.)

A. The notes in the arpeggio are held either by the hand or by the pedal, unless otherwise directed. Where they are not intended to be held the notes are written out separately in small music type like an embellishment, (Pronounced ahr-pay-gee-oh.)

Q. What is the meaning of the word "trio" clin it appears over part of an instrumental blot (benver.)

sold (Deaper.)

A. This is simply the name of a contrasting movement inserted in some instrumental pieces. The name came originally from a movement introduced in the sonata and because this trio movement was formerly written in three voices or parts it was given the name of trio. (Produnced tree-oh.)

Q. Kindly give the meaning of the words chaque and nicnte. (L. M.) A. Chaque is a French word meaning every of each. It may be used in this manner, or each. It may be used in this manner, or each. It may be used in the every measure. The manner of the each of the e

and need-tay.)

Q. In three one and only one correct sergraphic where to occur concludation of a cach
place where it occurs consistent (i.e. O,
some case in the executions are altowable in
some case in the professor of the
percover embellishments in all ferms and other
cover embellishments and other
co

O. What is the shake sign? (An ETUDE

A. The word shake is the term used in England for the trill, and consequently all trill simes are shake signs. A very treatment of the trill and the shake is given in Dr. Clarke's "Pronouncing Deletonary of Musical Terms" and in Louis Arthur Russell's "Embellishments,"

A. You have been misinformed, although there have been many very famous Jowish musiclans, including such great master with feedlessohn. Meverbeer. Rubinstein and doned the Jewis faith, but they have always been proud of their race.

tral instruments, or is a good general baggi-edge of music sufficient? (U. H.) miles win A. All good conductors a great interesting the conductors are not interesting to the conductors and instruments. Some few are capable of pip-ing in a fashio upon mil of them. A good general knowledge of music includes a know-der of the principal orchestral instruments, jou-as it would include a knowledge of the foundation principles of theory and music

Q. How is "fantasia" pronounced! (M. A. The correct Italian pronunciation in "fan-tah-see"-ah." The word appears in the following different forms: Italian, "fantsist," French, "fantsiste;" German, "fantasie" and "phantasie;" English, "fantasy."

Q. Is it true that Paderenski will not be able to play again on account of paralysis (Victoria.)

A. This report, about which many of our readers have written, is to the best of our information entirely erroneous. (Pronounce Pah-derev'sky.)

Q. Who developed the "tonic sol-fa" system? (Treble.) A. John Curwen, an able English educator, born in 1816; died. 1880.

(I. St. K.)

A. It is obviously impossible to answer this question, as the cultire matter is shronicd as the cultival of the control of the c

Q. Did any of the Troubadours leave some that are now obtainable in print? (Student.) A. Yes. Thibaut IV, King of Navarre, who was born about 1201, wrote many sogs. Sixty-three of these were puhished in I-24 Many of the S.ngs of the Troihadours became folk songs. (Pronounced Tecboh.)

Q. Who is called the father of modern iano playing? (S.) A. This title has been given in the past to Clementi. (Pronounced Clay-men'-ti.)

Q. Why is Haydn's Symphony in G called A. Piper Symphony (S. of L.).

In the sum of the 10th means in the sum of the 10th means in the 10th means in the 10th means of the 10t

A FRIEND'S TIP 70-Year-Old Man Not Too Old to Accept a Food Pointer.

'For the last 20 years," writes a "For the last 20 years," writes a Maine man, "I've been troubled with Dyspepsia and liver complaint, and have tried about every known remedy without much in the way of results until I took up the food question. "A friend recommended Grape Nuts." "A friend recommended Grape-Nuts od, after I had taken all sorts of medicines with only occasional, tem-

porary relief. orary rehef.

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strong and healthy at the age of 70 years.
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TION.

BY GEORGE HAHN

So long as minds differ interpretations will vary. Many musicians scarcely know how much is left to the imagination in music. The words "suggestive title" are often merely a chute for the imagination. Where a strong imagination exists the interpretation will be correspondingly strong. No amount of digital training can counter balance a vapid conception of what is being

A stunted imagination is as bad as one confined in the bonds of unwise instructors, who force the conventional upon every person coming within their lemands a free and untrammelled in- of art. demands a free and in-tellect, one possessing power and in-iliative enough to unfold beauties that interpretative powers, though they are

In some the faculty of perception is almost entirely lacking, in others it is partly developed, while in a few it is an overpowering attribute. The three classes may possess equal digital prowess, but it is the interpretative giant who will earn the distinction of being a great pianist.

Some players possess every other quality but interpretative power. There is a conspicuous lack of that subtle quality termed "soul." It is mere keyboard trickery possessing no lasting charm, and to listen to it for any length of time is a form of mild torture.

The power of beautiful interpretation does not make itself felt in the playing of the classics alone. Many persons harbor the notion that interpretation relates exclusively to the works of dead This is a misconception. Inserted 12 Times Before Half Million Musical There is even room for interpretation in an ordinary song. The difference beween good and bad artists is largely a matter of interpretation.

Everyone is more or less acquainted with the term "conventional interpretations." It is applied almost solely to the works of classic masters. The interpretations of Liszt have been accorded first place in the minds of mu-sicians simply because this player possessed a wonderful interpretative faculty combined with marvelous technical ability, and to such a degree that they have not been surpassed. He left his seal upon the method of performing many of the classic works, and many pianists have been impressed by it. Occasionally a noted player will depart from these inrepretations to a very slight extent,

sometimes out of necessity. It must not be assumed that to interpret masterfully depends merely upon Itstening to foremost players. This listening to foremost players. This lepls wonderfully, it is true but it can do scarcely more than strongly suggest the proper way. To hear an artistic interpretation aids an attempt at emulation, but it cannot supplant imagination on the part of the aspirant himself. Besides, to profit most by hearing good playing requires a mind thoroughly in sympathy with the mood of the player. Ten students listening to the same piece never receive an equal

to sing a song by Richard Strauss properly than one by Schubert, because with the former time has not yet

INTERPRETATION AND TRADI- molded the conventional interpretation. Hence when a singer or player attempts a comparatively new work we are left greater latitude. Nearly always when an artist plays or sings a norely his interpretative capability is paraded before the audience quite as much as his technical skill, because he has noth. ing upon which to base his judgment. except what the composer placed on

Music must never be mutilated in order to gain an original interpretation To falsify and distort indicates weak ness rather than initiatory strength Noted players or singers who have gained a reputation as brilliant inte preters never descend to this level They thoroughly study their repertoire and seek to remain as close to the intentions of the composer as possible while instinctively noting the inner meanings of works and bringing them The highest interpretation to the fore. This is the quintessence

> not necessarily an obstruction, as the style of many interpretative giants amply shows. A facial distortion con accompany the playing of a delicately necessary, and should be avoided. It adds to the effect only on those more intent on watching instead of listening.

> Beautiful interpretation is the dividing line between an artist and a good player. It is the distinguishing charac teristic of really great players. Without at least a slight degree of it technical skill is ant to become tiresome Interpretation means bringing the intellect into play, and forcing skill to become a servant to it. Great interpretors must possess correspondingly great intellects and not be too susceptible to brain fag, and they are quite rare. Nevertheless, good interpreters are so comparatively numerous in our day that all music lovers should had opportunities to listen to their music reasonably often.

A DOCTOR'S SLEEP Found He Had to Leave Off Coffee.

Many persons do not realize that a bad stomach will cause insomnia. Coffee drinking, being such an ancient and respectable form of dissipation, few

realize that the drug-caffeine-contained in the coffee and tea, is one of the principal causes of dyspensia and

Without their usual portion of coffee or tea, the coffee topers are nervous, irritable and fretful. That's the way with a whiskey drinker. He has got to have his dram "to settle his nerves"

drug-nothing but food.

Physicians know this to be true, as one from Ga. writes: "I have cured myself of a long-stand-ing case of Nervous Dyspepsia by leav-ing off coffee and using Postum, says

the doctor.

"I also enjoy refreshing sleep, to which I had been an utter stranger for

to the same piece never receive an equal profit. The one possessing the keenest percention will assimilate more than the less fortunate one.

A conventional interpretation is not look the profit of the work is comparatively modern the work is comparatively modern the work is comparatively modern the profit of the profit of

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

OUR ASPIRATIONS By WILSON G. SMITH

[Entron's Nove.—Through a cierical error, his excellent article, by a foremost Amerian composer and critic, is published in the titer part of the journal. Our readers, howers, know that many of our very best eticles are published in these pages.] I HAVE in my desk a compartment

days in Berlin-my musical Mecca of the long ago. Recently in overhauling my souvenir assets I came upon a colyouthful hope and ambition. Why do we allow the commonplace practical- by trying to pull others backward. ities of every day life to creep upon us unawares and steal from us those ardent desires which erstwhile gave us so much to aspire to and hope for? No doubt every musician has passed through the same experience and lofty ambitions of youth have been superseded by the commonplace struggle for Rather ought it serve us as a stimulant daily bread and perhaps a few side- for renewed effort. Because our comour ambition exceeds our ability, and is no valid reason for inciting our envy. as the later years come on we realize On the contrary his talent ought to our limitations.

proper appreciation of one's limitations and an undeviating effort to realize them in their fullest measure. To do small things well is an altogether worthy ambition and makes life well worth the living. Because at one time in revised editions of Beethoven or Wag-intolerance. ner, and later find that our ambition of them to others, thereby radiating a personal influence for good which will agement is a priceless boon. have lived, and that to some purpose. So much is involved in successful musicianship that it is not an easy matter to prophesy ultimate success for ourselves or our pupils. Talent is not alaccomplishment.

Systematic application and an unswerving devotion to one's ideal will crown-success. To have left some produce results well worth striving for. As labor without results is a dead issue, so talent without strenuous en-

The public little realize the slavish life of an artist. His life, if he maintains preëminence, is one of daily devotion to his art. It is quite as difficult to maintain a high standard of excellence as to acquire it. We measure public men by the standard of their highest achievements, and to keep this standard up to its highest realizations is what frets one's soul and makes one a slave to his art. Do you imagine for a moment that any one of the representative artists of to-day can neglect even for a few days his daily practice?

To become preëminent means hours, day and years of constant application and undeviating devotion to hard work. If this fact is true of artists how much more easily can the same requirements be applied to ourselves.

The road to Parnassus is a long and at times a dreary and weary one, but when we keep in mind the fact that the goal can be reached ultimately it bepoves us to perform our daily tasks willingly and hopefully. If we do not devoted to mementoes of my student realize all of our ambitious dreams, we can at least comfort ourselves with the satisfaction that we have progressed in our artistic journey. Others may lection of programs which the dust of have passed us in our travels but we oblivion had almost obliterated. The can look backwards and see to our memories they awakened were very satisfaction that we are at least some analogous to home-sickness. For a distance from our starting point. Antime I revived those halcyon days of other point suggests itself in this conyouth when all things musical were nection-we cannot facilitate our own roseate hued with the aspirations of progress by interfering with that of others. We cannot progress onward We must build our artistic edifice out

of materials of our own furnishing and making. Our pedestal cannot be erected from the ruins of that of another. Legitimate competition is an incentive to individual effort, and we need have no fear of one who is striving sincerely for artistic ideals like ourselves. dish luxuries. True, in many instances petitor is more gifted than ourselves our limitations. serve us as something to admire and
The true element of success is a emulate. To be enthusiastic in our attitude towards our fellow aspirants imparts a glamour to personality which not only helps win success for ourselves, but inspires others with similar ambitions. So you see that the true artistic attitude is one of altruistic character. Only false presumption and arour early career we aspired to be rogant assertion merit our censure and

To lend a helping hand to struggling overleaped itself, is no valid reason for talent is another essential of the true not keeping up the struggle to make the artistic spirit. By helping others we most of whatever talent with which we invariably help ourselves. It puts us may be blessed. If it is not given us to in a mood to appreciate the efforts of create great works or do great things others and reacts upon the value of our we can at least impart an appreciation own merits. There are moments in our lives when friendly advice and encourcause someone to remember that we charity it is twice blessed-it blesses him who gives and him who receives. In artistic preparation discouragements come thick and fast, but conscientious effort will ultimately win that for which we are striving. A modest esti-mate of one's own ability and a genways a sure passport to success, for erous attitude towards one's fellowmany who are evidently called are not ultimately chosen. Work, persistent sweeter when it is finally won. Our and assiduous, is the open sesame. moods are, after all, but vagrant things; That which is easily acquired is too we have days of cloud and sunshine often as easily forgotten, or its value The essential thing is to make the best unappreciated by reason of its easy of each passing day. For days lengthen into years and years of usefulness make a life worthy of a fitting small impress upon this great world after we have gone makes life truly worth the living. Is your life such a



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EVANSTON-CHICAGO

BY W. FRANCIS GATES.

Music Intellectual or Emotional?" is as old as modern philosophy. Even the philosophers of classic days touched on what it is. To properly tell what is true. THE discussion of the question "Is the matter, but not so deeply as those of the last century. But while the metaphysicians may sit in judgment on all branches of mental activity and human condition, is it not probable that those closer allied to the subject may more understandingly write of its true in-

wardness. Yet in this view there is also a tendency to swing to an extreme of the pendulum, as a certain perspective is necessary if one is not to make a judgment from one viewpoint alone; but certainly a practical knowledge of the art, as well as a general respect for it, is necessary for a statement as to its bases, purposes and effects.

Many a rhapsodical writer has dilated at length on the emotional side of Prominent among these, and music. one of the most extreme and popular, FOREST PARK Galloway, Organ, Towers, Voice. is Haweis, the English clergyman, who declares "the mission of music is the discipline of emotion. Emotion, not thought, is the sphere of music." E. R. KROEGER, Concert Planist and Composer, Director and Teacher of Advanced Students.

Less generalized and more to the point is Hegel's dictum that "music and continuously active. Being an art ANNA S, CAIRNS,
President, St. Louis. UNIVERSITY extends itself in every direction for the expression of all distinct sensations and shades of joyousness, serenity, humor and rejoicings of soul, as well as the graduations of anguish, sorrow, grief, lamentation, distress, pain. regret; and, finally, aspiration, worship and love belong to the proper sphere of musical expression."

How extreme one can be in his advocacy of the emotional field of music can feeling." be seen in Goodrich's words, "Music seems to be the only language which can perfectly express the innate and internal emotions. Every thought which the science. It is based on rhythm, arises out of any cause is expressed in which is essentially mathematical. A music. Thus the musical composer is close study of acoustics and total retruer and less disguised than he who lationships requires considerable mathe-

expresses his thought in words." E. R. Sill's calm words are a relief basis of the correct construction of inafter the ecstasies of others. He wrote, struments; in performance, the calcu-"Music has a greater power over the feelings because it alone is based on a natural means of expression. But

Chambers writes that "music exists more fervid; when he is more cold and for the expression of varied emotions, speculative, his music is more calcusadness, longing, hope, triumph, aspirations toward the unobtained or the in- highest development of man comes the definite," while good old Hooker de-dares "music, both vocal and instru-Louis Elson, "Music that is wholly mental, is for the raising up of men's emotional is unhealthy and morbid hearts and sweetening their affections music that is entirely intellectual is toward God," and Berlioz says, "Music dull, and the only music that stands the is the art of moving, by a systematic test of the ages is that in which the combination of sounds, the affections intellectual and the emotional are held of intelligent, receptive and cultivated in just equipoise." beings." To these might be added definitions of less clarity; for instance, that in its nature; it is material as well as of Liebnitz, who, to his own satisfaction spiritual. Its material side we appre-

THE EMOTIONAL VERSUS THE
INTELLECTUAL IN MUSIC.

The emotional side of music has many advocates. Most writers music is, proceed to tell what music does must describe its essentials,

Because music in certain conditions expresses emotions in a vague sort of way does not argue that it can be conquered or understood without much exercise of the intellect. Perhaps you will be surprised at the word "vague" in this connection, but it must be admitted that music is not definite in its expression. The composer may sunposably be picturing his own turmoi of soul-the sailor will think it a tone picture of a storm at sea, the soldier will consider it a battle piece, the mountaineer an avalanche. And the nearer we get to exactness-the crowing of the cock, the braying of the donkeythe farther music goes from its legitimate sphere. Its beauty lies in its spirituality, in its indefiniteness.

Music is at once a science and an art-to repeat a trite saying. The science underlies the art. science means that it is a result of active intellectual processes, intensely means that the product of the science is at the service of the imagination is is given over to the expression of ideals

of beauty. Edward Dickinson adds another activity when he says, "The action of music is threefold-upon the senses, the intellect and the emotion. Music, correctly studied, tends to develop the powers of percention, intelligence and True, but the senses are simply the passageways to and from the intellect and to the emotions

Music the art is founded on music matical research; mathematics is the lative faculties are in continuous, if un-

conscious, use. Music is whatever its maker is. It bound up with every feeling is a host of ideas—for possible feelings are few, while ideas are innumerable."

changes to conform with its maker's condition and development. Where man is more emotional the music is man is more emotional the music is lated and mathematical. With the

H. E. Krehbiel writes, "Music is dual more than ours, says, "Music is a hend through the sense of hearing, and calculation which the soul makes un-consciously in secret."

a thought the soul through the intellect; its spiritual side reaches us through the

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fancy or imagination and the emotional side of us. Real appreciation of its beauty is conditioned on its intelli-

gent hearing."
Schopenhauer declares that, while other arts give us a picture of life, a inspiration constitutes art."

counterpoint sees in it only the exercise of fugal rules. But the well-balanced lover of music may stand apart from both and enjoy their products. He appreciates the intellectual expression of the emotional, so to speak, bemusic.

I cannot do better, as a final quotation, than to cite Beethoven when he portal of an intellectual world, ready to encompass him, but which he may never encompass. That mind alone whose every thought is rhythm can embody music, can comprehend its mysteries and speak to the senses of its intellectual revelations."

THE PUPIL'S ENVIRONMENT.

BY EREDERICK A WILLIAMS

To be successful in the study of music as will be a source of encouragement the earnest piano student. and inspiration. Where the parents are especially interested in good music and look upon the study of music as an education and not as a mere pastime, the pupil will be given an incentive to work such as could not be brought about in any other way. With such environment and a good teacher there is an excellent chance of the pupil becoming a success in music and being a source of much satisfaction to the teacher and all concerned.

On the other hand, a pupil may be anxious to become a good musician, but the home atmosphere may not be at all musical. If such is the case the music studies may have to be cone under most discouraging conditions. There is nothing that will dampen a that her new piece sounds like a finknown to make just such a remark. Would it not be much better to coand consider that whatever he has given ing a help to all. the pupil to study has been given because he knows such work has an educational value? And even if it happens to be above the appreciation of the parents for the time being it is well for them to encourage the pupil so that she will feel like giving her best efforts to the work in hand, otherwise they may find later on that the pupil's progress is not as satisfactory as it should

Parents are often apt to think that if they pay for the music lessons nothing else should be expected of them, but if they wish to get the best value for their cal matters. Encourage the pupil to attend the best concerts. Subscribe for phere in the home

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The Speaking Voice, by Richard Wood Cone; published by the Evans Music Co., Boston. Price, \$1.00.

Mr. Cone is keenly alive to the fact mere representation of life, music is that the American voice is susceptible of life itself, and Berlioz wrote, "Music considerable improvement. It is undeis at once a sentiment and a science; niably a fact that the human voice in it demands natural inspiration and a speaking can be trained to sound very knowledge only to be acquired by pro- musical indeed, and it is to music, tracted studies and profound medita- therefore, that Mr. Cone has gone for tions. The union of knowledge and his method. He maintains that there is only one voice, whether for speaking The dreamy violinist or the frenzied or singing, and that when a person is planist see in music only their own said to have a good "singing" voice, or emotions; the analytical teacher of a good "speaking" voice, there is no reason why he should not possess both. He seeks, therefore, to train the voice to do its work in both capacities. The method he has adopted to achieve this result is well adapted for its needs, and cause both his intellect and his emo- any step which will lead people to take tions are stirred to action by good an increased interest in the modulation of the speaking voice is heartily welcome.

The Mechanics of Piano Technic, by wrote, "Music ushers man into the Ethelbert W. Grabill; published by the R. R. Donnelley & Sons Co., Chicago., Price, \$1.25.

Piano playing nowadays is being more and more placed on a scientific basis, and the acquirement of technic, at all events, is being accomplished at the present time with greater facility than ever before. In providing means to this end Mr. Grabill s in no ways behind the times. This little treatise analyzes the muscular action of the hand and arm, and in the second part of the book shows how the knowlit is important that the pupil have edge thus gained can be applied in prac-musical surroundings in the home, such tice, thus affording valuable assistance to

HOW TO FORM A MUSICAL LIBRARY.

BY ANNIE M. P. BUNDY.

REALIZING that few students have access to many works, outside their own, I formed a musical library. This has been the means of bringing about a wider knowledge of our composers and their standard pieces. Also, it greatly helps the student appreciate the recital programs, knowing something about the selection to be played.

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HOW TO BE A VIRTUOSO WITH-OUT EFFORT.

BY PROFESSOR MACARONI THUMPENOFF.

(An English satirist has had he fling at the difficuous inter In and property of the fling at the difficuous inter In daily papers. The following by E. Dongias Taylor was published in the contract of the co

PEOPLE say that the huge audiences which I attract come solely to ascertain whether I have had my hair cut since last time, but they are mistaken. If it were so, would not the continual disappointment have quenched their enthusiasm? No. They are attracted by cised in choosing suitable occasions for my personality.

here I cannot overestimate the value ing fist, the importance of which is of the interesting sport of Jiu-jitsu as much underrated by many great playapplied to piano technique, for in many ers, though I myself employ it freely respects the piano resembles a human and with beautiful effect. Also there is antagonist. I myself have broken more a method of giving startling promistrings by this method than by any other, and with less trouble, too; while in rendering the whole arm absolutely the iron rigidity imparted to the thumb rigid from shoulder to knuckle, then by certain of the exercises is n:ost rising slightly from the seat and drop helpful in bringing out a melody. After the course of gymnastics the earnest student should set to work to cultivate I must now add a few w student shours are to work to curvate personal characters are possible, and here a few hints may not be wasted.

A lock of hair which persistently falls straing one's genius to the masses. A into the right eye and has to be periodi- safe rule is to keep the hands as far cally tossed back is a sure draw. Then from the keys as possible when the he (or she) must learn the use of the are not actually in contact with them bow and smile. The bow consists of a slight inclination of the head to the exslight inclination of the lieu to the ex-tent of not more than three to three and a quarter inches, and should be given with great deliberation. The from the piano and should only be em given with great defloctation. The simile does not take place until the third recall and must be carefully rehearsed and sparingly used or it will easily become trivial and worthless or in some being a series of terrific backward cases may alarm the audience. The ap- jerks with each accent, provided one is plauding public does not value a smile careful not to dislocate the neck. An-It should consist of a slight lateral expansion of the mouth, without any part- pianissimo, as if trying to hear the ing of the lips, unless you have exceptionally expensive teeth, as I have. It happens the note does not sound at the happens the note does not sound at the note of the note o

tie, which is really the only vital point.

This should consist of a gigantic flopbut this is invariably disappointing to ping bow, preferably spotted, and must the public. Shutting the eyes, however, plug own, preferantly spotted, that must be laid out to catch the eye immediately is a capital device, though somewhat after the hair. It must also be tied in risky, but be sure your audience car a suitably negligé fashion, and this desertable in the capital device, though somewhat a suitably negligé fashion, and this desertable in the capital suitable in this mands much practice and patience.

dent may now pass on to actual work personal experiences, but space forbids dent may now pass on to actual work at the piano with the view to cultivat. I will therefore wind up with an exing enormous technique, which is the planation of my greatness, and why it fourth requisite for pianists who would is that I stand so far ahead of any the control of the plane with the property of the proper rise above the crowd. A first-class per- other player, living or dead, and why former must therefore possess: (1) Pernobody can hope to approach me. It sonality, (2) hair, (3) charm (including is my modesty that is the secret of Shamily, (2) mart, (3) charm (menuing by my monesty that is the special bow, smile and necktic) and (4) enor-success, for there can be no true great mous technique. This last subject is ness without it. Let not the student so vast that I cannot do more than seek self-glorification or worldly fame so was treat a cannot do more than touch briefly upon its main points. Which are vain, ephemeral phanasana things: (1) Speed of blow; (2) applica. No! Let him do as I have done: in the property of the prope lation. For the cultivation of all three that he gets it, too!

there is nothing better than the good old English pastime of boxing. This should be studied first without and then with a piano and much useful work may be done with the many makes of silent piano now on the market. I myself smash three a week all to atoms and have done more at times, but no doubt the beginner would experience some difficulty in accomplishing such technical feats. Besides, the habit is rather expensive, and until you can command colossal fees this might prove rather a drawback to some. The knockout blow should be diligently practiced as this is most effective in terrific climaxes, final chords, etc., and may sometimes be employed for sforzando though it is rarely effective twice in one piece unless there is a spare piane handy. A charming effect can also be obtained in certain passages by placing the left arm longitudinally upon the keyboard and administering the knockout blow with the right or vice-versa, though careful judgment must be exerthis, and needless to say it must not be Granted these gifts to start with, the abused.

next step is to go in for a thorough course of gymnastics; indeed, this is touch which demand attention, one in indispensable to ultimate success. And particular being the use of the bounce nence to a single note, which consists ping the whole weight of the body per-

I must now add a few words on the nonany expensive teem as mayer. It nappens the note does not sound at a should be given in a manner which I one merely proceeds with a smile of can best liken to that of a sick man satisfaction, and the spellbound audit politely amused at a very indifferent ence imagines they hear the sound of joke; with a weary tolerance, in fact. their breathing. Some players cultivate After this the question of dress must an attitude of complete and stolid indiff be considered, and especially the neck-ference in order to give the impression

I had intended to include in this This having been mastered, the stu- article a few more anecdotes from my tion of weight or force, and (3) gesticu- sist upon hard cash in advance, and see

A Message from Paderewski

To Etude Readers



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